
CARL ORFF

CARMINA BURANA

CANTIONES PROFANAE

cantoribus et choris cantandae
comitantibus instrumentis atque imaginibus magicis

for 3 Solo Voices, Chorus and Orchestra
für 3 Solostimmen, Chor und Orchester

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FORTUNA IMPERATRIX MUNDI

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Parti Vocali

Soli:

Soprano, Baritono, Tenore

Soli brevi:

2 Tenori, Baritono, 2 Bassi

Gran coro

Coro piccolo

Ragazzi

Orchestra

3 Flauti, (anche 2 Ottavini)

3 Oboi, (anche Corno inglese)

1 Clarinetto in Mi^b e Si^b

2 Clarinetti in Si^b e La (anche Clarinetto basso)

2 Fagotti

1 Contrafagotto

4 Corni in Fa

3 Trombe in Si^b e Do

3 Tromboni

1 Tuba

5 Timpani (anche uno piccolo)

Percussione: (5 suonatori)*

1 Celesta

2 Pianoforti


Violini primi

Violini secondi

Viole

Violoncelli

Contrabassi

* 3 Glockenspiele, Xilofono, Castagnetta,
Raganella, Sonagli, Triangolo,
2 Cymbali antichi (Piatti piccoli),
4 Piatti (H anche L),
Tamtam, 3 Campane 
Campane tubolare, Tamburo basco,
2 Casse chiare, Cassa grande

PREFACE/VORWORT

In the history of the genesis of *Carmina Burana* there is a series of so-called chance happenings. The most recent is described by Orff himself like this:

'Fortune smiled on me when she put into my hands a Würzburg secondhand-books catalogue, in which I found a title that exercised on me an attraction of magical force:

Carmina Burana

Latin and German songs and poems of a thirteenth-century manuscript from Benediktbeuern, edited by J. A. Schmeller.'

Other fortunate accidents had preceded this one.

The first we do not know. How did there come into the Bavarian monastery of Benediktbeuern this large, methodically arranged mediaeval collection of more than 250 predominantly Latin poems, mingled with Middle High German verses interspersed with old French, satirical moral poems, love songs, drinking and gaming songs, even clerical jests? For there are many indications that the collection came into being in Styria as a work commissioned by a great noble, perhaps at the court of a bishop of Seckau.

The second chance discovery is known. When a Freiherr (Baron) von Aretin came to Benediktbeuern in 1803 in the capacity of an executor in the secularisation of ecclesiastical property, he found the codex in the library of the monastery there, stuck it in his baggage as something to read on his journey, and then dutifully brought it to the library of the Elector's court in Munich, the forerunner of the Bavarian State Library, among whose greatest treasures it belongs today (clm 4660 and 4660a).

There, about fifty years later, occurred the third discovery. In 1847 the erudite librarian of the Royal Court and State Library, Johann Andreas Schmeller, who was also the author of the *Bavarian Dictionary* which was basic to Orff's later Bavarian poetry, published the codex for the first time under the title *Carmina Burana*. Its fourth edition of 1904 was Orff's textual source.

How instantly the encounter with these poems struck Orff he himself again relates:

'I obtained the book on Maundy Thursday 1934, a memorable day for me. On opening it I immediately found, on the front page, the long-famous picture of "Fortune with her wheel", and under it the lines:

O Fortuna
velut luna
statu variabilis

...

Picture and words seized hold of me. Although for the

In die Entstehungsgeschichte der *Carmina Burana* spielt eine Reihe von sogenannten Zufällen herein. Den jüngsten hat Orff selbst so beschrieben:

„Fortuna hatte es gut mit mir gemeint, als sie mir einen Würzburger Antiquariatskatalog in die Hände spielte, in dem ich einen Titel fand, der mich mit magischer Gewalt anzog:

Carmina Burana

Lateinische und deutsche Lieder und Gedichte einer Handschrift des XIII. Jahrhunderts aus Benediktbeuern herausgegeben von J. A. Schmeller."

Diesem Zufall waren andere vorausgegangen.

Den ersten kennen wir nicht. Wie kam die große, planvoll geordnete mittelalterliche Sammlung von mehr als 250 überwiegend lateinischen Dichtungen, untermischt mit mittelhochdeutschen Versen und altfranzösischen Einsprengseln, moralisch-satirische Gedichte, Liebes, Trink- und Spielerlieder, auch geistliche Spielformen, in das bayerische Kloster Benediktbeuern? Denn vieles weist darauf hin, daß die Sammlung in der Steiermark als Auftragsarbeit eines großen Herrn entstanden ist, vielleicht am Hofe eines Bischofs von Seckau.

Der zweite Zufallsfund ist bekannt. Als ein Freiherr von Aretin in der Eigenschaft eines Vollstreckers der Säkularisation kirchlicher Besitztümer 1803 nach Benediktbeuern kam, fand er in der dortigen Klosterbibliothek den Codex, steckte ihn als Reiselektüre in sein Gepäck und brachte ihn dann pflichtgemäß in die kurfürstliche Hofbibliothek zu München, die Vorgängerin der Bayerischen Staatsbibliothek, zu deren größten Schätzen er noch heute gehört (clm 4660 und 4660a).

Dort wurde rund fünfzig Jahre später der dritte Fund fällig. Der gelehrte Bibliothekar der K. Hof- und Staatsbibliothek Johann Andreas Schmeller, zugleich Verfasser des für Orff's spätere bairische Dichtung grundlegenden *Bayerischen Wörterbuchs*, gab den Codex 1847 unter dem Titel *Carmina Burana* erstmalig heraus. Die vierte Auflage von 1904 wurde Orff's Textquelle.

Wie unmittelbar ihn die Begegnung mit diesen Gedichten getroffen hat, erzählt Orff wieder selbst:

„An dem für mich denkwürdigen Gründonnerstag 1934 erhielt ich das Buch. Beim Aufschlagen fand ich gleich auf der ersten Seite die längst berühmt gewordene Abbildung der „Fortuna mit dem Rad“. Darunter die Zeilen:

O Fortuna
velut luna
statu variabilis

...

Bild und Worte überfielen mich. Obwohl ich mich fürs

moment I was acquainted only along general lines with the contents of the collection of poems, a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind. On the very same day I had outlined a sketch in short score of the first chorus "O Fortuna". After a sleepless night in which I almost lost myself in the extensive volume of poems, a second chorus, "Fortune plango vulnera" also came into being, and on Easter morning a third, "Ecce gratum", was set down on paper.

'It was not easy to find one's way in the codex [...]. There began a seeking and sighting, a finding and rejecting, until individual lines increasingly stood out from the profusion. Through repeated readings, single stanzas detached themselves from multi-strophic poems and then fell into new contexts. In this way the structure of the text of the "scenic cantata" was soon established.'

What Orff had come upon was poetry of European stature from England, France, Spain and Italy. The authors of the poems were obviously at home within the framework of western developments of that time, united through the flexible Middle Latin with, as centres, the universities, and also the cathedral and monastery schools. Among these would have been students and teachers, clerics and monks, wandering scholars and goliards, perhaps jurists from Bologna, physicians from Salerno, theologians from Paris. But behind the verses handed down anonymously, names of great poets also shine out: for instance Pierre of Blois, Gautier de Châtillon, the 'Primate' Hugh of Orleans, Philippe, chancellor of the University of Paris, the Archipoeta in Cologne with his famous *Wandering scholar's confession* included by Orff (No. 11), and many others. The learned poets were however familiar not only with ancient mythology and rhetoric; they knew not only Roman poetry from Ovid to Juvenal, but also the songs and dances of their native lands. So it could happen that, for example, the songs of the famous theologian and university teacher in Paris, Peter Abelard, were learnt even by those unfamiliar with Latin and sung in the streets because of their 'beguiling melodies'. What Héloïse there handed down sounds like an anticipation of the worldwide effect of Orff's work! Latin clearly not only did not harm its assimilation, but rather contributed to its dissemination.

The common language of the poems accords with the universality of the contents. This is no self-centred confessional verse. In the poems, basic human figures take shape who could be recalled to life through music on the stage. They are brimful of portraits – vignettes, as it were, from the great and small world theatre. Only by virtue of this characteristic could Orff – a surprising and strange approach – 'stage' lyric poetry in which he gave independent existence to the images inherent in the poems, let the figures emerge from them, and through the music allow them to act in a choreography that was both graphic and symbolic. The images are 'imagines magicae', in which reality is magically trans-

erste nur in großen Zügen mit dem Inhalt der Gedichtsammlung vertraut machen konnte, stand sofort ein neues Werk, ein Bühnenwerk mit Sing- und Tanzchören, nur den Bildern und Texten folgend, in Gedanken vor mir. Noch am selben Tag hatte ich eine Particell-Skizze vom ersten Chor 'O Fortuna' entworfen. Nach einer schlaflosen Nacht, in der ich mich in der umfangreichen Gedichtsammlung fast verloren hätte, war auch ein zweiter Chor 'Fortune plango vulnera' entstanden, und am Ostermorgen war ein dritter, 'Ecce gratum', zu Papier gebracht.

Es war nicht leicht, sich in dem Codex [...] zurechtzufinden [...]. Es begann ein Suchen und Sichten, ein Finden und Verwerfen, bis sich einzelne Teile aus der Fülle immer mehr abzeichneten. Bei wiederholtem Lesen lösten sich aus den vielstrophigen Gedichten auch einzelne Strophen, die dann in neue Zusammenhänge gerieten. So war der textliche Aufbau der 'Szenischen Kantate' bald festgelegt."

Was Orff vorgefunden hatte, war Dichtung von europäischem Rang, aus England, Frankreich, Spanien, Italien. Die Autoren der Gedichte waren selbstverständlich zuhause in dem Gebäude der damaligen, durch das flexible Mittellatein geeinten abendländischen Bildung mit den Universitäten, aber auch den Kathedral- und Klosterschulen als Zentren. Es mögen Studenten und Lehrende, Kleriker und Mönche, Vaganten und Goliarden unter ihnen gewesen sein, vielleicht Juristen aus Bologna, Mediziner aus Salerno, Theologen aus Paris. Aber hinter den anonym überlieferten Versen scheinen auch große Dichternamen auf: Petrus von Blois etwa, Walter von Châtillon, der „Primas" Hugo von Orléans, Philipp, der Universitätskanzler von Paris, der Archipoeta in Köln mit seiner berühmten, von Orff aufgenommenen *Vagantenbeichte* (Nr. 11) und viele andere. Die gelehrten Dichter waren aber nicht nur mit antiker Mythologie und Rhetorik vertraut, sie kannten nicht nur die römische Dichtung von Ovid bis Juvenal, sondern auch die Lieder und Tänze ihrer Heimatländer. So wurde es möglich, daß etwa die Lieder des berühmten Theologen und Universitätslehrers in Paris, Petrus Abälard, wegen ihrer „betörenden Melodien" sogar von des Lateins nicht Kundigen erlernt und auf den Straßen gesungen wurden. Was Héloïse da überliefert hat, klingt wie eine Voraussetzung der weltweiten Wirkung von Orffs Werk! Das Latein hat der Aufnahme offenbar nicht nur nicht geschadet, sondern eher zu seiner Verbreitung beigetragen.

Der weltläufigen Sprache der Gedichte entspricht der weltgültige Gehalt. Es ist keine ichbezogene Bekenntnislyrik. In den Versen sind Grundfiguren des Menschlichen verdichtet, deren Vitalität durch Musik zur Szene erweckt werden konnte. Sie sind randvoll von Bildern, gleichsam Ausschnitte aus dem großen und kleinen Welttheater. Nur kraft dieser Beschaffenheit konnte Orff – ein erstaunlicher und singulärer Ansatz – lyrische Dichtung „in-szenieren", indem er die der Dichtung innewohnenden Bilder verselbständigte, die Figuren aus ihnen heraustreten ließ und sie durch die Musik in einer ebenso bildhaften wie sinnbildlichen Choreographie agieren läßt. Die Bilder sind „imagines

formed: Spring – Dance in the meadow – Drinking and gaming in the tavern – The game of love in the sublimated form of the late Middle Ages ‘Cours d’amour’ – in the choreographed and mimed stage action allow the core of the symbolic meaning to become visible. For these are not named individuals whose personal fate would be shown in an unfolding action, but types: gamblers and toppers, girls and their swains, the abbot of idle pleasures and the roast swan, the nameless pair of lovers. They all, however, move like marionettes of the great theatre of the world to the strings of the goddess Fortune as ‘Empress of the world’. At the musical climax of the work they unite in the hymn to ‘Venus generosa’. This call is fulfilled on a new level at the end of the *Trionfo di Afrodite* in the divine appearance of the Greek goddess of Love as the mythical elevation of the great ritual of marriage. In this way Orff could link the *Carmina Burana* with the two following *Trionfi d’amore*, Catullus and Aphrodite, in the spiritual unity of a ‘Trittico teatrale’.

The characteristics of the music to *Carmina Burana* have been defined by Orff himself as follows:

‘A special feature of the style of the “Carmina Burana” music is a static construction. In its strophic structure there is no development. A musical formulation once found – the instrumentation was always included, from the outset – remains the same in all its repetitions. Its repeatability and effect depend on the terseness of the statement.’

The work was primarily conceived for the stage. Even a concert performance, however, is appropriate, without loss of meaning, to the character of the ‘scenic cantata’. Performance practice has long known this and put it into effect.

Werner Thomas, 1981
Translation Lionel Salter

The Orff quotations are taken from the relevant volume of the Orff documentation: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana – Catulli Carmina – Trionfo di Afrodite*, Tutzing 1979, pp. 38–42. There (p. 40 ff.) Orff has indicated the places in Schmeller’s edition where he found his texts. Users of the critical new edition by Hilka-Schumann-Bischoff (Heidelberg 1930–70) must in addition consult the table of concordances in *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, bilingual edition (German volume), Munich 1979, p. 989 ff. The postscript to this edition, by G. Bernt (pp. 837–862), gives detailed information on the latest state of the history of the text and effect of *Carmina Burana*. Grateful use was made of it in the above account.

magicae”, in denen sich die Realität zauberhaft verwandelt: Frühling – Tanz auf dem Anger – Trunk und Spiel in der Schenke – Spiel der Liebe in den sublimierten Formen der spätmittelalterlichen „Cour d’Amour“ lassen in der choreographisch-mimischen Aktion der Szene den symbolischen Bedeutungskern sichtbar werden. Denn es sind nicht namentragende Individuen, deren Einzelschicksal in einer fortschreitenden Handlung vorgeführt würde, sondern Typen: Spieler und Zecher, Mädchen und ihre Gesellen, der Abt des Schlaffenlandes und der gebratene Schwan, „das“ Liebespaar ohne Namen. Sie alle aber bewegen sich wie Marionetten des großen Welttheaters an den Spielfäden der Schicksalsgöttin Fortuna als „Herrscherin der Welt“. Sie vereinigen sich auf dem musikalischen Höhepunkt des Werkes zu dem hymnischen Anruf der „Venus generosa“. Dieser Anruf erfüllt sich auf einer neuen Stufe am Ende des *Trionfo di Afrodite* in der göttlichen Erscheinung der griechischen Liebesgöttin als mythische Überhöhung des großen Hochzeitsrituals. So konnte Orff die *Carmina Burana* mit den beiden folgenden *Trionfi d’amore*, Catull und Afrodite, zu der geistigen Einheit eines „Trittico teatrale“ zusammenschließen.

Die Eigenart der Musik zu *Carmina Burana* hat Orff selbst so umrissen:

„Ein besonderes Stilmerkmal der *Carmina Burana*-Musik ist eine statische Architektonik. In ihrem strophischen Aufbau kennt sie keine Entwicklung. Eine einmal gefundene musikalische Formulierung – die Instrumentation war von Anfang an immer mit eingeschlossen – bleibt in allen ihren Wiederholungen gleich. Auf der Knappheit der Aussage beruht ihre Wiederholbarkeit und Wirkung.“

Das Werk ist primär für die Bühne konzipiert. Dem Charakter der „Szenischen Kantate“ ist aber auch die konzertante Aufführung ohne Sinnverlust angemessen. Die Aufführungspraxis hat dies längst erkannt und verwirklicht.

Werner Thomas, 1981

Die Orff-Zitate sind dem einschlägigen Band der Orff-Dokumentation entnommen: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana – Catulli Carmina – Trionfo di Afrodite*, Tutzing 1979, S. 38–42. Dort hat Orff (S. 40 f.) die Fundstellen seiner Texte nach der Ausgabe von Schmeller angegeben. Der Benutzer der kritischen Neuausgabe von Hilka-Schumann-Bischoff (Heidelberg 1930–70) muß zusätzlich die Konkordanztafel in: *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, zweisprachige Ausgabe (dtv), München 1979, S. 989 ff. heranziehen. Das Nachwort dieser Ausgabe von G. Bernt (S. 837–862) informiert eingehend über den letzten Stand der Text- und Wirkungsgeschichte der *Carmina Burana*. Es wurde in der obigen Darstellung dankbar benutzt.

1. O Fortuna $\frac{3}{4}$ 1260 *parading* Carl Duff 1916

3 Trumpets
3 Trombones
Euphonium
Tuba
4 Horns (in D)
2 Snare (in D)
1-2 Basses
3 Percussion
Soprano
Alto
Tenor
Bass

Chorus
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone
Euphonium
Tuba

parading

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First page of autograph score
Erste Seite der autographen Partitur

CARMINA BURANA

1. O Fortuna

Fortuna Imperatrix Mundi

Carl Orff
1895 - 1982

Pesante
 $\frac{3}{4}$ $\text{♩} = 60$

poco string.

$\frac{3}{4}$ $\text{♩} = 120 - 132$

Flauti
1. 2. 3.

Oboi
1. 2.

Corno inglese

Clarinetto in Mi♭

Clarineti in Sib
1. 2.

Fagotti
1. 2.

Contrafagotto

Corni in Fa
1. 2. 3. 4.

Trombe in Sib
1. 2. 3.

Tromboni
1. 2.

Trombone
3.

Tuba

Timpani

Piatti

Soprani
CORO

Contralti

Tenori

Bassi

Pianoforte I

Pianoforte II

Violini primi

Violini secondi

Viole

Violoncelli

Contrabassi

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

pizz.

1

Fl. 1. 2. 3.

Ob. 1. 2. *a2*

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Piat.

1

CORO

aut de - cres - cis; vi - ta de - te - sta - bi - lis nunc ob - du - rat

aut de - cres - cis; vi - ta de - te - sta - bi - lis nunc ob - du - rat

Pno. I

Pno. II

1

Viol. 1. 2.

Vie.

Vcl.

Cb.

②

1. Fl.
2. Fl.
3. Fl.

Ob. 1.
2. Ob.

Cor. ing.

Clar. Mib.

Clar. Sib. 1.
2. Clar. Sib.

Fag. 1.
2. Fag.

C-fag.

Cor. 1.
2.
3.
4.

Timp.

Tamt.

Solo. *p*

CORO

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

Pno. I

Pno. II

Viol. 1.
2. Viol.

Vle.

Vcl.

Cb.

②

1. 2. 3. Fl.

Ob. 1. 2. *a 2*

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

CORO

po - te - sta - tem dis - sol - vit ut gla - ci - em. Sors im - ma - nis

Pno. I *sempre pp*

Pno. II *sempre pp*

Viol. 1. 2.

Vle.

Vcl.

Cb.

3

3

3

1. Fl.
2. Fl.
3. Fl.

Ob. 1.
2. Ob. ^{a 2}

Cor ing.

Clar. Mib.

Clar. Sib. 1.
2.

Fag. 1.
2.

Cr-fag.

1. Cor.
3.
2. Cor.
4.

Timp.

Tamt.

CORO

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

Pno. I

Pno. II

1. Viol.
2. Viol.

Vle.

Vcl.

Cb.

4

1. Fl. 2. Fl. 3. Fl.

Ob. 1. 2. a 2

Cor ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

4

CORO

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

Pno. I

Pno. II

4

Viol. 1. 2.

Vle.

Vcl.

Cb.

5

Fl. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

5

CORO

et ve - la - ta mi - chi quo - que ni - te - ris, nunc per lu - dum

et ve - la - ta mi - chi quo - que ni - te - ris, nunc per lu - dum

Pno. I

Pno. II

5

Viol. 1. 2.

Vie.

Vcl.

Cb.

B.S.S 34 987

1. 2. 3. Fl.

1. 2. Ob.

Cor. ing.

Clar. Sib.

1. 2. Clar. Sib.

1. 2. Fag.

C-fag.

1. 3. 4. Cor.

1. 2. 3. Tr.

1. 2. Trbni.

3. Trbne.

Tb.

Temp.

Gr. cassa.

et vir - tu - tis mi - chi nunc con - tra - ri - a est af - fec - tus

CORO

8 et vir - tu - tis mi - chi nunc con - tra - ri - a est af - fec - tus

Pno. I

Pno. II

1. 2. Viol.

Vle.

Vcl.

Cb.

7

1. Fl. 2. 3. Ob. 1. 2. Cor. ing. Clar. Sib. 1. 2. Fag. 1. 2. C.-fag. Cor. 1. 2. 3. 4. Tr. 1. 2. 3. Trbn. 1. 2. Trbn. 3. Tb. Timp. Gr cassa Tamt. CORO Pno. I Pno. II Viol. 1. 2. Vle. Vcl. Cb.

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra
et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

cop bacchette di timp.

ff

8

Fl. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Timp.

Gr. cassa

Tamt.

8

CORO

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

Pno. I

Pno. II

8

Viol. 1. 2.

Vie.

Vcl.

Cb.

12

(9) *cresc.* $\text{♩} = 160$

Fl. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Glsp.

Timp.

Gr. cassa

Tamt.

9 *cresc.* $\text{♩} = 160$ *Piatti*

CORO

ster - nit for - tem, me - cum om - nes plan - gi - tel

ster - nit for - tem, me - cum om - nes plan - gi - tel

ster - nit for - tem, me - cum om - nes plan - gi - tel

ster - nit for - tem, me - cum om - nes plan - gi - tel

Pno. I

Pno. II

9 *cresc.* $\text{♩} = 160$

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

div.

13

Fl. 1. 2.

Ob. 1. 2.

Cor. ing. 1. 2.

Clar. Mib 1. 2.

Clar. Sib 1. 2.

Fag. 1. 2.

C.-fag. 1. 2.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Glsp.

Temp.

Piat.

Gr. cassa.

CORO

Pno. I

Pno. II

Viol. 1. 2.

Vie.

Vcl.

Cb.

attacca

2. Fortune plango vulnera

4/p $\text{♩} = 120$ 1/p, 4/p

Fag. 1. *pp* *un poco sf*

C-fag. *pp* *un poco sf*

Gr. cassa *pp* *un poco sf*

CORO

For-tu-ne plan-go vul-ne-ra stil-lan-ti-bus o-cel-lis, quod su-a mi-chi mu-ne-ra sub-
 In For-tu-ne so-li-o se-de-ram e-la-tus, pro-spe-ri-ta-tis va-ri-o flo-
 For-tu-ne ro-ta vol-vi-tur: des-cen-do mi-no-ra-tus, al-ter in al-tum tol-li-tur ni-

f sempre ben declamato

4/p $\text{♩} = 120$ 1/p, 4/p

Pno. I *pp*

Pno. II *pp*

Vcl. *pizz.* 1/p, 4/p

Cb. *pp* *un poco sf* *un poco sf*

11

Fag. 1. 1/p, 4/p

C-fag. 1. *p*

Gr. cassa 11

CORO

- tra-hit re-bel-lis. Ve-rum est, quod le-gi-tur fron-te ca-pil-la-ta,
 - re co-ro-na-tus, quic- quid e-nim flo-ru-i fe-lix et be-a-tus,
 - mis ex-al-ta-tus, rex se-det in ver-ti-ce ca-ve-at ru-i-nam!

11

Pno. I 1/p, 4/p

Pno. II 1/p, 4/p

Vie. 1/p *div.* *arco* *div.* *pizz.* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vcl. *pizz.* *pizz.* *arco* *pizz.* *arco* *pizz.*

Cb. *pizz.* *pizz.* *arco* *pizz.* *arco* *pizz.*

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Mib

Clar. Sib

Fag. 1. 2.

C.-fag.

Cor. 1. 3., 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Timp.

C. chiara

Piat.

Gr. cassa

CORO

se - qui - tur Oc - ca - sio cal - va - ta.
cor - ru - i glo - ri - a pri - va - tus.
le - gi - mus He - cu - bam re - gi - nam.

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Cb.

13

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2.

Fag. 1. 2.

C. fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

Trbn. 3.

Tbn.

Timp.

C. diara

Piat.

Gr. cassa

13

Pno. I

Pno. II

13

Viol. 1. 2.

Vle.

Vcl.

Cb.

I
Primo vere

3. Veris leta facies

2p. d=60 3p. 14 1p d=40 2p. 8p. d=80

Ottav.

Fl. 1. 2. *ff* 3

Ob. 1. 2. *ff* 3

Cor. ing.

1. 3. *sempre un poco pesante*

Cor. 2. 4.

Tr. 1. 2. 3. *pp* c.p.

Trbn. 1. 2. *pp* c.p.

Trbne. 3. Tb. *pp* c.p.

Timp.

Xil. *ff* *p*

Trgl.

2p. d=60 3p. 14 1p d=40 2p. 8p. d=80 *molto flessibile*

Soprani

C-alti CORO PICC. *p espr.*
Ve-ris le-ta fa-ci-es mundo pro-pi-na-tur,

Tenori *p espr.*
Ve-ris le-ta fa-ci-es mundo pro-pi-na-tur,

Bassi

2p. d=60 3p. 1p d=40 2p. 8p. d=80

Cel.

8

Pno. I *ff* 3 *p* c.p.

Pno. II *ff* *p* c.p.

a tempo
come prima
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)

8/p. d.=80

Ottav.

Fl.

Ob.

Cor

Tr.

Trbn.

Timp.

Xil.

Trgl.

a tempo
come prima
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)

8/p. d.=80

CORO
PICC.

p espr.

Flo-re fu-sus gre-mi-o Phebus no-vo mo-re — ri-sumdat, hoc va-ri-o iam sti-pa-te flo-re.

p espr.

Flo-re fu-sus gre-mi-o Phebus no-vo mo-re — ri-sumdat, hoc va-ri-o iam sti-pa-te flo-re.

a tempo
come prima
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)

8/p. d.=80

Cel.

Pno. I

Pno. II

1^a p. d=40 2^a p. 4^a p. d=80

Ottav. 1^a 2^a

Fl. 1^a 2^a

Ob. 1^a 2^a

Cor. 1^a 2^a 3^a 4^a

Tr. 1^a 2^a 3^a

Trbn. 1^a 2^a

Timp.

Xil.

Trgl.

1^a p. d=40 2^a p. 4^a p. d=80

pp espr.

Ze-phyrus nec-ta-re-o spi-rans in o-do-re, cer-ta-timprobra-vi-o cur-ramus in a-mo-re.

CORO PICC.

pp espr.

Ze-phyrus nec-ta-re-o spi-rans in o-do-re, cer-ta-timprobra-vi-o cur-ramus in a-mo-re.

1^a p. d=40 2^a p. 4^a p. d=80

Cel.

8^{va}

Pno. I

Pno. II

come prima 2/p. 3/p. 17 2/p. a tempo come prima 1/p. d.40 2/p. 8/p. d.80

Ottav. *pp*

F1. 1. *pp*

F1. 2. *pp*

Ob. 1. *pp*

Ob. 2. *pp*

Cor. 1. 3. *p*

Cor. 2. 4. *p*

Tr. 1. 2. 3. *p*

Trbni. 1. 2. *p*

Timp. *mp*

Xil. *mp*

Trgl. *mp*

come prima 2/p. 3/p. 17 2/p. a tempo come prima 1/p. d.40 2/p. 8/p. d.80

Ah

CORO PICC. *mp espr.* Cy-tha-ri-zat can-ti-co dul-cis Phi-lo-me-na, —

Ah

Cy-tha-ri-zat can-ti-co dul-cis Phi-lo-me-na, —

come prima 2/p. 3/p. 17 2/p. a tempo come prima 1/p. d.40 2/p. 8/p. d.80

Cel. *p*

Pno. I *mf*

Pno. II *mf*

1/p. d=40 2/p. 8/p. d=80 1/p. d=40 2/p. 4/p. d=80 (18)

Ottav.

F1.

Ob.

Cor.

Tr.

Trbnl.

Timp.

Xil.

Trgl.

mp

1/p. d=40 2/p. 8/p. d=80 1/p. d=40 2/p. 4/p. d=80 (18)

p espr.

sa - lit ce - tus a - vi - um sil - ve - ra - me - na, -

p espr.

sa - lit ce - tus a - vi - um sil - ve - ra - me - na, -

cel.

Pno. I

Pno. II

8

1/p. d=40 2/p. 8/p. d=80 1/p. d=40 2/p. 4/p. d=80 (18)

mf

attacca

4. Omnia Sol temperat

2/p $\text{♩} = 72$ (19) *sempre molto rubato*

Ottav. *pp*

Glsp. *Solo pp*

Barit.-S. *pp affettuoso* *rit.*
 Om - ni - a Sol tempe rat pu rus et sub-ti - lis, no-vo mundo re-se-rat fa-ci-em A-pri-lis, ad

2/p $\text{♩} = 72$ *sempre c.c.*

Viol. 1. *flag pp*

Vle. 1. *c. sord. pp dolcissimo*

2. *c. sord. pp dolcissimo*

3. *pp dolcissimo*

4. *pp*

5. *pp*

6. *pp*

Cb. *flag pp*

(20) *a tempo*

Ottav. *pp*

Glsp. *Solo pp*

Barit.-S. *a tempo*
 A-more pro-pe-rat a - nimus he-ri - lis, et io-cundis im-pe-rat de-us pu-e-ri - lis. Re -

Viol. 1. *flag pp*

Vle. 1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

Cb. *flag pp*

rubato (21)

Ottav. *pp*

Glsp. *pp*

Barit.-S. *rit. a tempo*
 - rum tanta no-vi-tas in sol-lemni ve-re et ve-ris auc-to-ri-tas iu-bet nos gaude-re, vi - as prebet so-li-tas, et in tu-o ve-re

Viol. 1. *pp*

Vle. 1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

Cb. *pp*

a tempo *rubato*

Ottav. *pp* Solo

Gasp. *pp*

Barit.-S. *fi-des est et pro bi-tas tu-um re-ti-ne-re. A - ma me fi-de-li-ter! fi-dem me am no - ta:*

Viol. 1. 2. *flag. pp*

Vle. 1. 2. 3. 4. 5. 6. *pp intensivo*

Cb. *flag. pp*

22

Ottav.

Gasp.

Barit.-S. *rit. - - - a tempo*
de cor-de to-ta-li-ter et ex mente to-ta sum presen-ti-a-li-ter absens in re-mo-ta. quisquis a-mat ta-li-ter, vol-vi-tur in ro-ta.

Viol. 1. 2.

Vle. 1. 2. 3. 4. 5. 6.

Cb.

a tempo 23

Ottav. *pp*

Cor. 2. 4.

Gasp. Solo *pp*

Pno. I *pp*

Viol. 1. 2. *flag. pp*

Vle.

Cb. *flag. pp* Solo *pp*

attacca

24

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Ciar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag. 1. 2. 3.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Cymb.

Glisp.

24

legato e più sciolto

CORO

Cel.

Pno. I

Pno. II

24

Viol. 1. 2.

Vle.

Vcl.

Cb.

allegro molto
2/p ♩ = 132

(25)

FF sempre stacc.

om - ni - a.

CORO

om - ni - a.

Iam iam cedant tri - sti-al E-stas re-dit, nunc re-ce-dit Hy-e-mis se-vi-ti-a, iam iam ce-dant

ff martellato

senza sord.

CORO

tri - sti-al , E-stas re-dit, nunc re-ce-dit Hy-e-mis se-vi-ti-a, nunc re-ce-dit

8 tri - sti-al , E-stas re-dit, nunc re-ce-dit Hy-e-mis se-vi-ti-a, E-stas re-dit, nunc re-ce-dit, E-stas re-dit,

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It features three staves: Cello (Cel.), Piano I (Pno. I), and Piano II (Pno. II). The Cello part is a simple melody in G major, starting on G4 and moving up stepwise to D5. The Piano I and II parts provide harmonic support with chords and arpeggiated figures. The score is in 4/4 time and consists of 16 measures.

CEL.

Pno. I

Pno. II

1. *marc.*

Viol. 1. *marc.*

Viol. 2. *marc.*

Vie. *marc.*

Vcl. *marc.*

Cb. *marc.*

26

Fl. 1. 2. 3. poco rit. a tempo $\text{♩} = 144$
 Ob. 1. 2. 3.
 Clar. Sib. 1. 2. 3.
 Fag. 1. 2.
 C. fag.
 Cor. 1. 3. 4.
 Tr. 1. 2. 3. senza sordini
 Trbn. 1. 2. 3.
 Timp.
 Glsp.
 Camp.
 T. basc.
 Piat.
 CORO
 Pno. I
 Pno. II
 Viol. 1. 2.
 Vle.
 Vcl.
 Ch.

(27) $\frac{1}{p}$ come prima
ma un poco più accelerato $\frac{4}{p}$ $\text{♩} = 132$

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

(27) $\frac{1}{p}$ come prima
ma un poco più accelerato $\frac{4}{p}$ $\text{♩} = 132$

CORO

(ah)

(ah)

lam li - ques - cit, lam li - ques - cit et de - cres - cit

Pno. I

Pno. II

(27) $\frac{1}{p}$ come prima
ma un poco più accelerato $\frac{4}{p}$ $\text{♩} = 132$

Viol. 1. 2.

Vie. con sordini

Vcl. con sordini

Cb. pizz. mp

1. Fl. 2. 3. *p*

1. Ob. 2. 3.

1. Clar. Sib. 2. 3. *p*

1. Fag. 2. *p*

C.-fag. *p*

1. Cor. 2. 3. 4.

1. Tr. 2. 3. *con sordini* *p*

1. Trbni. 2. 3. *p*

Timp.

Gisp.

Cymb. *p*

CORO

mp *mp* *mp* *mp*

lam li - ques - cit et de - cres - cit gran - do, nix et - ce - te - ra, - ,

gran - do, nix et - ce - te - ra, lam li - ques - cit et de - cres - cit gran - do, nix et - ce - te - ra,

Cel. *mf*

Pno. I *p*

Pno. II *p*

1. Viol. *con sordini* *p*

2. Viol. *con sordini* *p*

Vle. *p*

Vcl. *p*

Cb. *p* arco

28

28

28

come prima

2/p $\text{♩} = 144$

Fl. 1. 2. 3. *p*

Ob. 1. 2. 3. *a 3* *f*

Clar. Sib. 1. 2. 3. *p*

Fag. 1. 2. *p*

C.-fag. *p*

Cor. 1. 3. 2. 4. *f*

Tr. 1. 2. 3. *a 3* *pp*

Trbnl. 1. 2. 3. *pp*

Timp. *mp*

Glsp. *p*

Cymb. *p*

come prima

2/p $\text{♩} = 144$

CORO *mp*

mp bru - ma fu - git, et iam su - git Ver E - sta - tis u - be - ra,

mp bru - ma fu - git, et iam su - git Ver E - sta - tis u - be - ra, il - li mens est mi - se - ra, qui nec vi - vit, nec las - ci - vit

Cel. *p* *legato*

Pno. I *p* *8va*

Pno. II *p* *8va*

come prima

2/p $\text{♩} = 144$

Viol. 1. 2. *p*

Vle. *p*

Vcl. *p*

Cb. *p*

29

Fl. 1. 2. 3. *ff*

Ob. 1. 2. 3. *ff sempre stacc.*

Clar. Sib. 1. 2. 3. *ff*

Fag. 1. 2. *ff* a 2.

C.-fag. *ff*

Cor. 1. 2. 3. 4. *f*

Tr. 1. 2. 3. *f*

Trbn. 1. 2. 3. *f*

Timp. *f*

Camp. *f*

T. bas. *f*

29

CORO

il - li mens est mi - se-ra, qui nec vi - vit, nec las - ci - vit sub E - sta - tis dex - te - ra

sub E - sta - tis dex - te - ra, il - li mens est mi - se-ra, qui nec vi - vit, nec las - ci - vit sub E - sta - tis dex - te - ra

Pno. I *ff martellato*

Pno. II *ff martellato*

29


Viol. 1. *senza sord. ff*

Viol. 2. *senza sord. ff*

Vle. *senza sord. ff*

Vcl. *senza sord. ff*

Cb. *senza sord. ff*

ancora più presto
di prima
4/4  muta 3. Fl.

31

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

31

1/p 4/4  ancora più presto di prima

ah

CORO

ah

Glo - ri - an - tur!

8

Pno. I

Pno. II

31

1/p 4/4  ancora più presto di prima

Viol. 1. 2.

Vie. con sordini

Vcl. con sordini

Cb.

4/p $\text{♩} = 144$

CORO

(meno stacc.)

Glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis. Glo - ri - an - tur et le - tan - tur in mel - le dul -

Cel.

Pno. I

Pno. II

32

4/p $\text{♩} = 144$

1. *Viol.*

2. *Viol.*

Vi.

Vcl.

Cb.

arco

con sord.

con sord.

32

[illegible]

poco rit. Presto $\text{♩} = 160$

3. muta Ottavino

(34)

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C. fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Gisp.

Camp.

T. basc.

Piat.

(34)

poco rit. Presto $\text{♩} = 160$

CORO

Pa - ra - dis, et le - tan - tes, et le - tan - tes, pa - res es - se Pa - ri - dis. Ah

Pa - ra - dis, glo - ri - an - tes et le - tan - tes, glo - ri - an - tes et le - tan - tes pa - res es - se Pa - ri - dis. Ah

Pno. I *ff sempre martellato*

Pno. II *ff sempre martellato*

(34)

poco rit. Presto $\text{♩} = 160$

Viol. 1. 2.

Vle.

Vcl.

Cb.

35 $\frac{1}{p}$

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc. Piat.

35 $\frac{1}{p}$

CORO

(ah)

8

Pno. I

Pno. II

35 $\frac{1}{p}$

Viol. 1. 2.

Vle.

Vcl.

Cb.

Uf dem anger

6. Tanz

pesante

allegro

♩ = 132

(36)

1. Cor. 3. 2. 4. 1. Tr. Do 3. 1. Trbni. 2. 3. Timp. C. chiara Gr. cassa

2/p 3/p 2/p 4/p 3/p 4/p 3/p 4/p

a 2 a 2 a 3

ff

1. Viol. 2. Viol. Vle. Vcl. Cb.

2/p 3/p 2/p 4/p 3/p 4/p 3/p 4/p

ff

pizz. ff

1. Viol. 2. Viol. Vle. Vcl. Cb.

3/p 4/p 3/p 4/p 3/p 4/p 3/p 4/p

Solo Solo

spicc. p

37

1. Viol. 2. Viol. Vle. Vcl. Cb.

2/p 4/p 2/p 3/p 4/p 3/p 4/p 3/p

Tutti Tutti

ff

38

un poco più lento
rit. 4^a tempo

Fl. 1. 7/8 3/8 4/8 3/8 Solo *p*

Timp. Solo *p*

Viol. 1. 2.

Vle. Vcl. Cb.

Fl. 1. 39 3/8 4/8 6/8 12/8 3/8 rit. *p*

Timp. *p*

Viol. 1. 2. a 2 *p*

Vle. *p*

Fl. 1. 40 4/8 6/8 3/8 4/8 6/8 12/8 3/8

Timp.

Viol. 1. 2. a 2 *p*

Vle. *p*

Cor. 1. 2. 3. 4. a tempo 4/8 ♩ = 138

Trbni. 1. 2. *ff*

Timp. *p* *f*

Viol. 1. 2. pizz. *ff*

Vle. pizz. *ff*

Vcl. *ff*

Cb. div. arco *ff*

41 3/8 4/8 3/8

Cor. 1.2
3.4

Trbni. 1.
2.

Timp.

Viol. 1.
2.

Vlc. 1.
2.

Vcl. 1.
2.

Cb. 1.
2.

4/p

3/p

1.3.

4/p

3/p

42

4/p

3/p

2/p

arco

arco

div. arco

arco

Fl. 1.
2.
3.

Ob. 1.
2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1.
2.

Fag. 1.
2.

Cor. 1.2
3.4

Tr. 1.
2.
3.

Trbni. 1.
2.
3.

Timp.

Piat.

Gr. cassa

più mosso

4/p

2/p

3/p

a2

4/p

3/p

4/p

43

3/p

1.3.

2.4.

1.2.

a3

ff

ff

ff

ff

ff

ff

ff

ff

ff

Viol. 1.
2.

Vlc. 1.
2.

Vcl. 1.
2.

Cb. 1.
2.

4/p

2/p

3/p

4/p

3/p

4/p

43

3/p

più mosso

1. 
2. 
Cor. 
3. 
4. 
Tr. 
1. 
2.
3.
Trbn.
1.
2.
3.
Timp.
Gisp.
C. chiara
Piat.
Gr. cassa

44 poco rit. a tempo

ff

attacca

ff[>]
attacca

7. Floret silva

47

3/4 $\text{♩} = 176$ 2/4 3/4 2/4 3/4 (45)

1. Fl.
2. Fl.
Ob. 1.
1. Clar. Sib.
2. Clar. Sib.
Fag. 1.

1. Cor.
2. Cor.
3. Cor.
4. Cor.
Tb.
Timp.
T. basc.
Trgl.

3/4 $\text{♩} = 176$ 2/4 3/4 2/4 (45)

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis, flo - ret sil - va no - bi - lis

3/4 $\text{♩} = 176$ 2/4 3/4 2/4 (45)

1. Viol.
2. Viol.
1. Vle.
2. Vle.
Vcl.
Cb.

3/2 4/4 3/2 (46)

1. Fl. *p* *mp* *p*

2. Fl. *p* *mp* *p*

Ob. 1. *p* *mp* *p*

1. Clar. Sib. *p* *mp cresc.* *p cresc.* *p*

2. Clar. Sib. *p* *mp cresc.* *p cresc.* *p*

Fag. 1. *p* *mp* *p*

1. Cor. *p* *pp* *p*

2. Cor. *p* *pp* *p*

3. Cor. *p* *pp* *p*

4. Cor. *p* *pp* *p*

Tb. *p*

Timp. *p* *p* *pp* *p*

T. bas. *p* *p* *pp* *p*

Trgl. *p* *p* *pp* *p*

3/2 4/4 3/2 (46)

CORO

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

3/2 4/4 3/2 (46)

1. Viol. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

2. Viol. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

1. Vle. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

2. Vle. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

Vcl. *arco* *mp cresc.* *p cresc.* *mp*

Cb. *arco* *mp* *p* *p*

3/4 poco più mosso 2/4 poco più mosso

47

espr. *pp*

1. Fl.

2. Fl.

Ob. 1.

Clar. Sib.

1.

2.

Fag. 1.

1.

2.

Cor.

3.

4.

Tb.

Timp.

T. basc.

Trgl.

CORO PICCOLO

2/4 cullando pp dolce 47

pp dolce *p*

pp dolce *p*

-is, fo - li - is. U - bi est an - ti - quus me-us a - mi-cus, me-us a - mi-cus?

-is, fo - li - is.

-is, fo - li - is.

2/4 cullando 47

arco *pp* *pizz.*

arco *pp* *pizz.*

arco *pp* *pizz.*

arco *pp* *pizz.*

1. legg. pizz. *pp* *pizz.*

2. legg. arco *pp* *pizz.*

3. legg. arco *pp* *pizz.*

1. legg. pizz. *pp* *pizz.*

2. legg. arco *pp* *pizz.*

3. legg. arco *pp* *pizz.*

Viol.

1.

2.

Vie.

1.

2.

Vcl.

1.

2.

Cb.

[illegible]

51

a tempo

1. Solo *p* *pp* 2. Solo

Temp.

CORO
PICC.

a tempo

1. arco *mp* pizz. *pp*
Viol.
2. arco *mp* pizz. *pp*
Vie. arco *mp* pizz. *pp*
Vcl. pizz. *mp* *pp*
Cb. pizz. *mp* *pp*

52

3/p 3/p 2/p 3/p

Fl. 1. 2. *pp*

Cor. 1. *con sord.* *pp*

Temp. *pp*

Glsp. *pp*

CORO
PICC. Ah! *pp*

1. 3/p 3/p 2/p 3/p
Viol. *ppp* flag. 8. div. *pp* arco *pp* flag. *pp*
2. *ppp* arco *pp* flag. *pp* arco *pp*
Vie. *ppp* flag. *pp* arco *pp*
Vcl. *ppp*
Cb. *ppp*

53

3/4 $\text{♩} = 176$

Fl. 1. 2.

Ob. 1.

Clar. Sib. 1. 2.

Fag. 1.

Cor. 1. 2. 3. 4.

Tb.

Timp.

T. bas.

Trgl.

53

3/4 $\text{♩} = 176$

2/4 3/4

2/4 3/4

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

CORO GR.

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

53

3/4 $\text{♩} = 176$

2/4 3/4

2/4 3/4

Viol. 1. 2.

Vle.

Vcl.

Cb.

[illegible]

poco più mosso

3/p 55 2/p $\text{♩} = 66$

Fl. 1. *espr.* *pp*

Fl. 2. *espr.* *pp*

Ob. 1. *espr.* *pp*

Clar. Sib 1. *pp*

Clar. Sib 2. *pp*

Fag. 1. *pp*

Cor. 1. *pp*

Cor. 2. *pp*

Cor. 3. *pp*

Cor. 4. *pp*

Tb. *pp*

Timp. *pp*

Trgl. *pp*

3/p 55 CORO PICCOLO 2/p $\text{♩} = 66$ poco più mosso

cullando *pp dolce* *pp*

ist mir wē, ist mir wē. Gruo - - net der walt al - lent - hal - ben,

ist mir wē, ist mir wē. *pp dolce* *p*

ist mir wē, ist mir wē.

ist mir wē, ist mir wē.

3/p 55 2/p $\text{♩} = 66$ poco più mosso

arco *cullando* *pp* *pizz.*

Viol. 1. *mp* *arco* *pp* *pizz.*

Viol. 2. *mp* *arco* *pp* *pizz.*

Vie. 1. *mp* *arco* *pp* *pizz.*

Vie. 2. *mp* *arco* *pp* *pizz.*

Vcl. 1. *mp* *arco* *pp* *pizz.*

Vcl. 2. *mp* *arco* *pp* *pizz.*

Cb. *mp* *arco* *pp* *pizz.*

1. legg. pizz. *pp*

2. legg. arco *pp*

3. legg. arco *pp*

1. legg. pizz. *pp*

2. legg. arco *pp*

3. legg. arco *pp*

♩ = 84

1. Solo

2. Solo

58

Timp.

CORO
PICC.

f *p* *dim.*

der, der, der, der ist ge-ri-ten hin-nen, ge-ri-ten hin-nen, ge-ri-ten hin-nen, ge-ri-ten

♩ = 84

arco

ff *pizz.* *sempre dim.*

58

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

ff *p*

$\frac{3}{p}$

Solo

59

Cor. 1.

Timp.

Gisp.

pp *p* *dolcissimo* *rit.*

o wi, o wi, o wi, wer sol mich min-nen?

CORO
PICC.

pp *ppp*

hin-nen, hin-nen, hin-nen, hin-nen, hin-nen, hin-nen,

$\frac{3}{p}$

59

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

pp *ppp*

attacca

8. Chramer, gip die varwe mir

⑥1 quasi andante
4/p ♩ = 132-144

Fl. Solo *p col canto*

Ob. Solo *p col canto*

Son. *pp*

CORO PICC. *Soli alternati oppure coro piccolo p semplice*

⑥1 quasi andante
4/p ♩ = 132-144

1. Chra-mer, gip die var-we mir, die min-wen-gel roe-te,
2. Min-net, tu-gent-li-che man, min-nec-li-che frou-wen!
3. Wol dir, Werlt, das du bist al-so freu-den-ri-diel

Viol. 1. *fp*

Viol. 2. *fp pizz.*

Vle. *f p*

Fl. ⑥2 *2/p ♩ = 60*

Ob. *pp*

Clar. Sib. 1. *pp*

Clar. Sib. 2. *pp*

Fag. Solo *pp*

Cor. 1. *pp dolce*

Cor. 2. *pp*

Cor. 3. *pp*

Cor. 4. *pp*

Timp. *pp*

Son. *pp*

CORO PICC. ⑥2 *2/p ♩ = 60*

1. da mit ich die jun-gen man an ir dank der min-nen-lie-be noe-te.
2. min-ne tuot iu hoch ge-muot un-de latiuch in ho-hen e-ren schou-wen.
3. ich wil dir sin un-der-tan durch din lie-be im-mer si-cher-li-che.

CORO GR. *pp a bocca chiusa*

pp a bocca chiusa

pp a bocca chiusa

Viol. 1. ⑥2 *2/p ♩ = 60*

Viol. 2. *pp*

Vle. *arco pp*

Vcl. *div. pizz.*

Cb. *arco pp*

poco rit. a tempo

Fl.

Ob.

Clar. Sib. 1. 2.

Fag.

Cor. 1. 3. 4.

Tr. Sib. 1. 2. 3.

Timp.

Son.

Trgl.

poco rit. a tempo

CORO GR.

poco rit. a tempo

3 Viol. soli

Viol. 1. 2.

Vle.

Vcl.

Cb.

63

poco rit. $\frac{4}{p}$ a tempo (tempo primo)

Fl.

Ob.

Clar. Sib. 1.
2.

Fag.

Cor. 1.
3.
2.
4.

Tr. 1.

Tr. 2.

3.

Timp.

Son.

Trgl.

poco rit. $\frac{4}{p}$ a tempo (tempo primo)CORO
PICC.CORO
GR.poco rit. $\frac{4}{p}$ a tempo (tempo primo)Viol.
soliViol.
1.
2.

Vle.

Vcl.

Cb.

Seht mich an, jun - gen man! lat mich in ge - val - len, seht mich an,

Ah Ah

[illegible]

9. Reie

andante poco esitante

2/p $\text{♩} = 60-66$ 3/p 5/p 2/p 3/p 7/p rit. 2/p

C.-fag. *pp*

1. Cor. *pp*

2. Cor. *pp*

Tr. 1. *pp*

2. *pp port.*

Tb. *pp*

Timp. *pp*

Trgl. *pp*

Gr. cassa *pp*

Piat. *pp*

Viol. 1 *pp* *con sord. sempre sul sol*

Viol. 2 *pp* *con sord. sempre sul sol*

Vle. *pp* *con sord.*

Vcl. *pp*

Cb. *pp*

andante poco esitante

2/p $\text{♩} = 60-66$ 3/p

Tutti con sord. sempre sul sol

65 5/p 2/p 3/p 7/p

a tempo

C.-fag. *p*

1. Cor. *p*

2. Cor. *p*

Tr. 1. *p*

2. *p*

Tb. *p*

Timp. *p*

Trgl. *p*

Gr. cassa *p*

Piat. *p*

Viol. 1 *mp*

Viol. 2 *mp*

Vle. *mp*

Vcl. *p*

Cb. *p*

rit. $\frac{2}{p}$ a tempo più andante $\frac{4}{p}$ $\frac{8}{p}$ $\frac{4}{p}$

C. fag. pp pp

Cor. 1. 3. pp pp

2. 4. pp pp

Tr. 1. 2. pp pp

Tb. pp pp

Timp. pp pp

Trgl. pp pp

Gr. Cassa pp pp

Piat. pp pp

Viol. 1. pp pp

2. pp pp

Vle. pp pp

Vcl. pp pp

Cb. pp pp $pizz.$ pp

66 $\frac{8}{p}$ $\frac{4}{p}$ $\frac{2}{p}$

C. fag. pp pp

Cor. 1. 3. con sord. pp pp

2. 4. con sord. pp pp

Tr. 1. 2. con sord. pp pp

Tb. pp pp

Timp. pp pp

Trgl. pp pp

Gr. Cassa pp pp

Piat. pp pp

66 $\frac{8}{p}$ $\frac{4}{p}$ $\frac{2}{p}$

Viol. 1. pp pp

2. pp pp

Vle. pp pp

Vcl. pp pp

Cb. pp pp

allegro molto
3/4 ♩ = 76

Tutti senza sord.
Tutti non div.

[illegible]

Fl.

Ob. 2.

3.

Clar. 1^a

Fag.

C. fag.

Cor.

Tr. 2.

3.

Trbn. 2.

3.

Tb.

Timp.

Piat.

T. bas.

1/p 3/p

2/p poco rit.

a tempo 3/p $\text{♩} = 84$

69

wellent àn man, al - le, al - le, al - le al - le di-sen su-mer gan! Ah.

CORO

wel - lent àn man al - le, al - le, al - le al - le di-sen su-mer gan! Ah.

Viol.

2.

Vi.

Vcl.

Cb.

1/p 3/p

2/p poco rit.

a tempo 3/p $\text{♩} = 84$

69

Fl. 1.

Ob. 2.

Clar. La.

Fag.

C. fag.

Cor. 1. 3.

Cor. 2. 4.

Tr. 2.

Trbn. 1. 3.

Trbn. 2. 4.

Tb.

Timp.

Piat.

T. basc.

CORO

Viol. 1. 2.

Vle.

Vcl.

Cb.

ah ah ah ah! Sla!

ah ah ah ah! Sla!

attacca

CORO
PICC.

p semplice

Chu - me, dum, ge - sel - le - min, ih - en -

1. Viol. *pizz.*

2. Viol. *pizz.*

Vcl. *pizz.*

Ch. *arco*

pp

71

Cor. 1. *con sord.*

Cor. 2. *con sord.*

CORO
PICC.

- bi - te har - te - din, *pp*

ih - en - bi - te har - te - din, chu - me, chum, ge - sel - le - min,

pp dum, dum, dum, dum, dum, dum.

1. *consord. arco*

2. *consord. arco*

3. *consord. arco*

4. *consord. arco*

1. Viol. *pp*

2. Viol. *pp*

Vcl. *pp*

Ch. *pp*

72

Solo *un poco espress.*

Fl. 1. *p*

Clar. Sib. *pp*

1. *ppp*

2. *ppp*

3. *ppp*

4. *ppp*

4 Viol. soli *ppp*

(73)

CORO
PICC.

p

Su - - - zer - - ro - ser - var - wer munt, dum uñ - ma - che mich ge - sunt,

1. *pizz.*
pp

Viol.

2. *pizz.*
pp

Vle.

pizz.
pp

Vcl.

pizz.
pp

Cb. *arco*
pp

(74)

Cor.

1. *pp*

2. *pp*

3. *pp*

4. *pp*

CORO
PICC.

pp

Chum uñ - ma - che mich ge - sunt, su - - - zer - - ro - ser - var - wer munt,

pp

Chum dum dum dum dum dum dum

con sord.

1. *pp*
con sord.

Viol. soli

2. *pp*
con sord.

3. *pp*
con sord.

4. *pp*
con sord.

Cb. *pp*

come prima

(75)

Solo

F1. *p*

Ciar. Sib. *pp*

1. *ppp*

2. *ppp*

3. *ppp*

4. *ppp*

4 Viol. soli

ppp

attacca

Swaz hie gat umbe

a tempo
come prima
3/p $\text{♩} = 76$

Ob. 1. 2.

Fag.

Cor. 1. 3. 2. 4.

CORO

GR.

a tempo
come prima
3/p $\text{♩} = 76$
Tutti senza sord.
non div.

Viol. 1. 2.

Vie.

Vcl.

Cb.

pizz.

pizz.

pizz. non div.

pizz. non div.

pizz.

Swaz

(76)

Ob. 1. 2.

Fag.

Cor. 1. 3. 2. 4.

CORO

Swaz hie gat um-be. daz sint al-lez me-ge-de

hie gat um-be. daz sint al-lez me-ge-de die

(76)

Viol. 1. 2.

Vie.

Vcl.

Cb.

78

Fl.

1.

Ob. 2.

3.

Clar. La 2.

3.

Fag.

C. fag.

1.

3.

Cor.

2.

4.

1.

Tr. 2.

3.

1.

Trbni. 2.

3.

Tb.

Tim.

Piat.

T. basc.

78

ah ah ah ah! Sial

CORO

ah ah ah ah! Sial

78

1.

Viol.

2.

Vie.

Vcl.

Cb.

attacca

10. Were diu werlt alle min

Allegro molto

4/4 ♩ = 138

73

1. Tr. 2. 3. 1. Trbni. 2. 3.

79

F1. 1. 2. 3. Ob. 1. 2. 3. Clar. Sib. 1. 2. 3. Fag. 2. C.-fag. a 2. 1. 2. 3. 4. Cor. 1. 2. 3. Tr. 1. 2. 3. Trbni. 1. 2. 3. Tb. Timp. Plat. 79

CORO

We - re diu werlt al - le min
We - re diu werlt al - le min

79

Viol. 1. 2. Vle. Vcl. Cb. div.

1. Fl. 2. 3. *a 3* *mf*

1. Ob. 2. 3. *p*

1. Clar. Sib. 2. 3. *p*

1. Fag. 2. *p espr.*

C.-fag. *p espr.*

1. Cor. 2. 3. 4. *1. dolce* *2. dolce* *3.* *4.*

1. Tr. 2. 3. *mp espr.*

1. Trbn. 2. 3.

Tb. *mp espr.*

Timp. *p*

Piat. *p*

Gr. Cassa

CORO

von deme me-reun-zen den Rin, des wolt ih mih dar-ben, des wolt ih mih dar-ben,

von deme me-reun-zen den Rin, des wolt ih mih dar-ben, des wolt ih mih dar-ben,

1. Viol. 2. *p*

Vle. *p*

Vcl. *p espr.*

Cb. *p espr.*

(80) poco ritenuto **a tempo** **stent.**

Fl. 1. 2. 3.

Ob. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3.

Tr. 2. 3.

Trbn. 2. 3.

Tb.

Timp.

C. chiara

Gr. Cassa

(80) poco ritenuto **a tempo** **stent.**

CORO

daz diu dü - ne - gin von En-gellant, von En - gellant, le - ge an mi-nen ar -

daz diu dü - ne - gin von En-gellant, von En - gellant le - ge an mi-nen ar -

(80) poco ritenuto **a tempo** **stent.**

Viol. 1. 2.

Vie.

Vcl.

Cb.

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a tempo
allegro molto

81

Fl. 1. *ff*

Ob. 2. *ff*

3. *ff*

1. *ff*

Clar. Sib. 2. *ff*

3. *ff*

Fag. 1. *ff*

2. *ff*

C.-fag. *ff*

Cor. 1. *ff*

3. *ff*

4. *ff*

Tr. 2. *ff*

3. *ff*

1. *ff*

Trbn. 2. *ff*

3. *ff*

Tb. *ff*

Timp. *ff*

C. chiara 1. *ff*

2. *ff*

Piat. *ff*

Gr. Cassa *ff*

sempre cresc.

Gr. C. *ff*

81

CORO

men.

Heil

men.

Heil

a tempo
allegro molto

81

Viol. 1. *ff*

2. *ff*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

pizz.

pizz.

In Taberna

11. Estuans interius

allegro molto

4/p ♩. 152

1. Fl. *a2* *ff*

2. Fl. *ff*

3. Fl. *ff*

1. Ob. *a2* *ff*

2. Ob. *ff*

3. Ob. *ff*

Clar. Mib *ff*

Clar. Sib 1. *ff*

2. *ff*

Fag. 1. *a2* *ff*

2. *ff*

C.-fag. *ff*

1. Cor. *a2* *ff*

2. *ff*

3. *ff*

4. *ff*

1. Tr. Sib *ff*

2. *ff*

3. *ff*

1. Trbnl. *ff*

2. *ff*

3. *ff*

Tb. *ff*

Timp. *ff*

T. bas. *ff*

C. chiara *ff*

Pist. *ff*

Barit.-S. *ff*

allegro molto

4/p ♩. 152

Viol. 1. *pizz.* *ff* *arco eccitato* *ff* *p subito*

Viol. 2. *pizz.* *ff* *arco* *ff* *p subito*

Vie. *pizz.* *ff* *al tallone* *arco* *ff* *p subito*

Vcl. *pizz.* *ff* *arco* *ff* *p subito*

Ch. *pizz.* *ff* *arco* *ff* *p subito*

f con spirito

E-stuans in-te-ri-us i-ra-ve-hemen-ti

B-S-S 34 987

83

1. Fl. 2. *pp*

3. *pp*

1. Ob. 2. *pp*

3. *pp*

Clar. Mib *pp*

Clar. Sib 1. 2. *pp*

Fag. 1. 2. *pp*

C.-fag.

1. 3. *a. 2*

Cor. 2. 4. *a. 2*

Tr. Sib

Trbn. 1. 2. 3. 4.

Tb.

Timp. *Solo pp*

T. basc.

C. chiara

Piat.

Barit.-S. *stul - tus e - go comparor flu - vi - o iaben - ti, sub e - o - demtrami - te nunquam per - manen - ti.*

83 *al tallone*

1. Viol. *sf*

2. *sf*

Vie. *sf*

Vcl. *sf*

Cb. *sf*

Fl.

Ob.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 3. 4.

Tr. Sib. 1. 3.

Trbn. 1. 2. 3.

Tb.

Timp.

T. basc.

C. chiara

Piat.

Gr. cassa

Barit.-S.

con slancio

Fe - ro - re - go - ve - lu - ti si - ne nau - ta na - vis, ut per vi - as a - e - ris

Viol. 1. 2.

Vle.

Vcl.

Cb.

pp

p

mp

mf

pp

f

pizz.

arco

come prima pizz. vibr. a tempo arco pizz.

1. Viol. *espr.* *pizz. vibr.* *p* arco *pizz.*

2. Viol. *espr.* *pizz. vibr.* *p* arco *pizz.*

Vie. *espr.* *pizz. vibr.* *p* arco *pizz.*

Vcl. arco *pizz. vibr.* *pizz.*

Cb. arco *pizz. vibr.* *pizz.*

(85)

a tempo

1. Fl. 2. Fl. 3. Fl.

1. Ob. 2. Ob. 3. Ob.

3. Clar. Sib

1. Clar. Sib 2. Clar. Sib

Fag.

C.-fag.

1. Cor. 3. Cor. 2. Cor. 4. Cor.

1. Tr. Sib 2. Tr. Sib 3. Tr. Sib

1. Trbn. 2. Trbn. 3. Trbn.

Tb.

Timp.

Piat.

Gr. cassa

Barit.-S.

ha - bi - tat ig - na - vis. Vi - a la - ta gra - di - or

a tempo

1. Viol. 2. Viol.

Vie.

Vcl.

Cb.

arco

arco

arco

pizz.

pizz.

arco

arco

al tallone

con slancio

(87)

1. Fl. 2. 3.

1. Ob. 2. 3.

Clar. Mib

Clar. Sib 1. 2.

Fag.

C.-fag.

1. Cor. 2. 3.

1. Tr. Sib 2. 3.

1. Trbn. 2. 3.

Tb.

Timp.

Piat.

Gr. cassa

Barit.-S.

mo - re iu - ven - tu - tis, in - pli-cor et vi - ti - is im - me - mor vir - tu - tis,

(87)

1. Viol. 2.

Vle.

Vcl.

Cb.

pizz.

arco

pizz.

arco

pizz.

Fl. 1. 2. *p* *espr.*

Ob. 1. 2. *p* *espr.*

Clar. Mib 1. 2. *p* *espr.*

Clar. Sib 1. 2. *p* *espr.*

Fag. *p* *espr.*

C.-fag. *p* *espr.*

Cor. 1. 3. *dolce* *p* *espr.* *fp* *pp* *p* *fp*

2. 4. *dolce* *p* *espr.* *fp* *pp* *p* *fp*

Tr. Sib 1. *dolce* *p* *espr.*

2. *dolce* *p* *espr.*

3. *dolce* *p* *espr.*

Trbn. 1. 2. 3.

Tb. *p* *espr.*

Timp.

T. basc.

Piat.

Gr. cassa

Barit.-S. *molto stentato* *a tempo* *come prima*

vo-lup-ta-tis a-vi-dus ma-gis quam sa-lu-tis, mor-tu-us in a-ni-ma

[illegible]

a tempo *accel.* *pesante*

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Mib 1. 2.

Clar. Sib 1. 2.

Fag. *p*

C-fag. *p*

Cor. 1. 2. 3. 4. *p* *molto* *ff*

Tr. Sib 1. 2. 3. *ff*

Trbn. 1. 2. 3. *ff*

Tb. *ff*

Timp. *ff*

T. bas. *ff*

Piat. *ff*

C. chiara *ff*

Piat. *ff*

Gr. cassa *ff*

Barit.-S. *a tempo* *cu - ram ge - ro cu - tis.*

a tempo *arco* *molto* *accel.* *pesante*

Viol. 1. 2. *p* *arco* *molto* *ff*

Vle. *pizz.* *p* *arco* *molto* *ff*

Vcl. *pizz.* *arco* *ff*

Cb. *pizz.* *arco* *ff*

attacca

12. Olim lacus colueram

4/p $\text{♩} = 84$

(89)

rit. a tempo

Ottav.
 1.
 Fl.
 2.
 Ob. 1.
 2.
 Cor. ing.
 Clar. Mib.
 Clar. La.
 Fag. Solo
 p lamentoso
 C.-fag.
 Cor. 1.
 2.
 3.
 Tr. Do 1.
 2.
 3.
 Trbn. 1.
 2.
 3.
 Tb.
 Timp.
 Xil.
 Tamt.
 Piat.
 C. chiara
 Gr. cassa
 Ten.-S.
 CORO
 Vle.
 Vcl. pizz.
 mp
 Cb.

rit. a tempo
 con sord.
 con sord.
 con bacchetta di legno
 rit. a tempo

4/p $\text{♩} = 84$
 (89)
 rit. a tempo

4/p ♩ = 44

Ottav. *Solo* *pp espr. col canto*

Fl. 1. *pp*

Fl. 2. *pp*

Ob.

Cor. ing.

Clar. Mi♭ *Solo* *pp espr. col canto*

Clar. La 1. *pp*

Clar. La 2. *pp*

Fag. 1.

Fag. 2.

C-fag. *Solo* *pp*

Cor. 1. *con sord. pp*

Cor. 2. *con sord. pp*

Cor. 3. *pp*

Tr. 1. *Solo con sord. pp espr. col canto*

Trbne. 1. *con sord. fp*

Tb. *pp espr.*

Timp. *pp*

Xil. *pp*

Tamt.

Piat.

C. chiara

Gr. cassa

4/p ♩ = 44 *lamentoso (sempre ironico)*

Ten.-S. *8*

1. O - lim la-cus co-lu-e-ram, o - lim pul-cher ex-

2. Gi - rat, re-gi-rat gar-ci-fer, ro - gus u - rit

3. Nunc in scutel-la ia-ce-o, et vo-li-ta-re

CORO

4/p ♩ = 44 *con sord. pp*

Vie. *con sord. pp*

Vcl. *pizz vibr. f*

Cb. *Solo con sord. p tutti pizz. pp arco*

(90)

4/p ♩ = 132

Ottav.

Fl.

Ob.

Cor. ing.

Clar. Mib

Clar. La

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3.

Tr. 1.

Trbni. 1. 2. 3.

Tb.

Timp.

Xil.

Tamt.

Piat.

C. chiara

Gr. cassa

fp

fp

mp

mp

fp

fp

mp

pp

pp

ppp

pp

con sord.

mp col canto

mp

p

p

pp

pp

(90)

4/p ♩ = 132

Ten. S.

ti - teram dum cig - nus e - go fu - eram.
for - titer: pro - pi - nat me - nunc da - pifer.
ne - queo, den - tes fren - den - tes vi - de - o:

CORO

Mi - ser, mi-ser! mo-do

(90)

4/p ♩ = 132

Vle.

Vel.

Cb.

tutti pizz. pp

arco

tutti pizz. pp

mp

tutti pizz.

4/4 stringendo tutti staccatissimo dim. (senza rit.)

Ottav. *ff* *pp*

Fl. 1. *ff* *pp*

Fl. 2. *ff* *pp*

Ob. 1. *ff* *pp*

Ob. 2. *ff* *pp*

Cor. ing. *ff* *pp*

Clar. Mib. *ff* *pp*

Clar. La. *ff* *pp*

Fag. 1. *a2*

Fag. 2. *a2*

C.-fag. *a2*

Cor. 1. *senza sord.* *ff* *pp*

Cor. 2. *senza sord. a2* *ff* *pp*

Cor. 3. *senza sord.* *ff* *pp*

Tr. 1. *con sord.* *ff* *pp*

Tr. 2. *con sord.* *ff* *pp*

Tr. 3. *con sord.* *ff* *pp*

Trbn. 1. *ff* *pp*

Trbn. 2. *ff* *pp*

Trbn. 3. *ff* *pp*

Tb. *ff* *pp*

Timp. *ff* *pp*

Xil. *ff* *pp*

Tamt. *p* *ff* *pp*

Piat. *p* *ff* *pp*

C. chiara *p* *ff* *pp*

CORO *ni - ger et u - stus for - ti - ter!*

Vle. *4/4 pizz vibr.* *ff* *pp*

Vcl. *4/4 pizz vibr.* *ff* *pp*

Cb. *4/4* *ff* *pp*

attacca

13. Ego sum abbas

91 $\frac{4}{4}$ $\text{♩} = 132$

Cor. 1. 2. 3. 4. *con sord. a 4*

Tr. Sib. 1. 2. 3. *con sord. a 2*

Trbn. 1. 2. 3. *con sord.*

Tb. *con sord. a 2*

Camp. tub. *con sord.*

Piat. *con sord.*

Camp. *con sord.*

Rag. *con sord.*

C. chiara *con sord.*

Gr. cassa. *con sord.*

Barit. S. *libero e improvisando, gesticolando e beffardo assai*

E - go, e - go! E - go sum ab - bas, sum ab - bas, sum ab - bas Cu - ca - nien - sis.

libero quasi p

Barit. S. *et ——— consilium me-um est cum bi-bu-lis, et ——— in sec-ta De-ci-i vo-luntas me-a est et ——— qui ma-ne me quesierit in ta-ber-na post*

a tempo

Cor. 1. 2. 3. 4. *a 4*

Tr. Sib. 1. 2. 3. *a 2*

Trbn. 1. 2. 3. *a 2*

Tb. *a 2*

Camp. tub. *a 4*

Piat. *a 2*

Camp. *a 2*

Rag. *a 2*

C. chiara *a 2*

Gr. cassa. *a 2*

Barit. S. *piu f*

a tempo

vesperam nu dus e-gre-die-tur, et ——— sic de-nu-da-tus, sic de-nu-da-tus ve-ste cla - ma - bit:

4/4 $\text{♩} = 132$

(92)

stringendo

Cor. 1. 2. 3. 4. *senza sord.* *ff*

Tr. Sib. 1. 2. 3. *senza sord.* *ff*

Trbn. 1. 2. 3. *senza sord.* *ff*

Tb. *ff*

Timp. *ff*

C. chiara *f*

Piat. *f*

Gr. cassa *f*

Barit.-S. *ff* *Waf - - na! Waf - - na! quid fe-cis-ti sors tur-pis-si - ma?*

CORO *ff* *Waf-na! Waf-na! Waf-na! Waf-na! Waf-na!*

più lento

a tempo

(93)

Cor. 1. 2. 3. 4. *a 4*

Tr. 1. 2. 3. *ff*

Trbn. 1. 2. 3. *ff*

Tb. *ff*

Timp. *ff*

C. chiara *f*

Piat. *ff*

Gr. cassa *ff*

Barit.-S. *meno f* *a tempo* *Nostre vi-tę gau-di-a ab-stu-li-sti om-ni-a!*

CORO *ff* *Waf-na! Waf-na! Waf-na! Waf-na! Ha ha!*

attacca

[illegible]

94

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2. 3.

C.-fag. 1. 2. 3.

Cor. 1. 2. 3. 4.

Tr. 2. 1. 2. 3.

Trbni. 2. 1. 2. 3.

Tb. 1. 2. 3.

Timp. 1. 2. 3.

Xil. 1. 2. 3.

Glsp. 1. 2. 3.

C. chiara 1. 2. 3.

Gr. cassa 1. 2. 3.

CORO

cu - i semper in - su - da - mus. Quid a - ga - tur in ta - ber - na, u - bi nummusest pin - cer - na, hoc est o - pus ut que ra - tur, sic quid lo - quar, au - di - a - tur,

94

1. 2. 3. *ff* *a2*

F1.

1. 2. 3. *ff*

Ob.

1. 2. 3. *ff*

Clar. Sib

1. 2. 3. *ff* *a2*

Fag. 2.

C-fag. *ff* *pp staccatissimo*

1. 2. 3. *f* *a2*

Cor.

1. 2. 3. *f*

Tr. 2.

1. 2. 3. *f*

Trbni. 2.

1. 2. 3. *ff*

Tb. *ff* *pp staccatissimo*

Timp. *f* *pp*

Xil.

Gisp.

Tamb.basc.

C. chiara

Gr. cassa

ff con rumore

CORO

hoc est o - pus ut que - ra - tur, sicquid loquar, au - di - a - tur.

mf Quidam ludunt, quidam bibunt,

mf

1. 2. 3. *non div. arco* *ff*

Viol.

1. 2. 3. *non div. arco* *ff*

Vle.

1. 2. 3. *non div. arco* *ff*

Vcl. *ff* *arco* *pizz. arco* *pp* *pizz.*

Cb. *ff* *arco* *pizz. arco* *pp* *pizz.*

pizz. *pp* *non div. pizz.* *pp*

95

1.
2.
3.
Fl.

1.
2.
3.
Ob.

1.
2.
3.
Clar. Sib.

1.
2.
Fag.

a2
C-fag.

1.
3.
Cor.

2.
4.
Tr. 2.

1.
3.
Trbn. 2.

1.
3.
Tb.

Timp.

Xil.

Gr. sp.

1.
2.
3.
C. chiara
Gr. cassa

CORO

quidam in-dis-cre-te vivunt, Sed in-lu-do qui mo-ran-tur, ex his quidam de-nu-dan-tur, quidam i-bi ve-sti-un-tur, quidam saccis in-du-un-tur,

95

1.
2.
Viol.

1.
2.
Vcl.

1.
2.
Vcl.

1.
2.
Cb.

98

3/p $\text{♩} = 120$

1. a2
2. Fl.
3. *ff*

1. Ob.
2. *ff*
3. *ff*

1. Clar. Sib.
2. *ff*
3. *ff*

1. a2 *leg.*
2. *ff*
3. *ff*

1. Cor.
2. *p*
3. *p*
4. *p*

1. Tr. 2.
2. *mf*
3. *mf*

1. Trbn. 2.
2. *senza sord.*
3. *senza sord.*

1. Tb.
2. *ff*
3. *ff*

Timp. *ff*

Xil.

Glsp.

Tamb. basc.

C. chiara

Gr. cassa

CORO

mp *ff* *f*

I - bi nullus ti met mortem, sed pro Baccho mittunt sortem. I - bi nullus timet mortem, sed pro Baccho mittunt sortem; Pri - mo pro num - ma - ta

1. Viol.
2. *non div. arco*
3. *non div. arco*

1. Vle.
2. *non div. arco*
3. *non div. arco*

1. Vcl.
2. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*
3. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

1. Cb.
2. *ff*
3. *ff*

3/p $\text{♩} = 120$

4/p 3/p 4/p 96 ♩-132

Fl. 1. 2. 3. *ff* *pp*

Ob. 1. 2. 3. *ff* *pp*

Clar. Sib. 1. 2. 3. *ff* *pp*

Fag. 1. 2. *ff* *p*

C.-fag. *f*

Cor. 1. 2. 3. 4. *ff* *f* *ff*

Tr. 2. 3. *con sord.* *pp*

Trbn. 2. 3. *ff* *mf* *ff*

Tb. *mf*

Timp.

Xil. *f*

Gisp.

Tamb. basc. *mf*

Trgl. *mf*

C. chiara *mf*

CORO

vi - ni, ex hac bi - bunt li - ber - ti - ni; semel bibunt pro captivis, post hæc bibunt pro vi-vis,

Viol. 1. 2. *pizz.* *arco* *ff* *pp* *div.*

Vle. *ff* *pp* *pizz.vibr.*

Vcl. *ff* *pp* *pizz.vibr.*

Cb. *ff* *pp*

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
3. Ob.
1. Clar. Sib.
2. Clar. Sib.
3. Clar. Sib.
1. Fag.
2. Fag.
C.-fag.
1. Cor.
2. Cor.
3. Cor.
1. Tr.
2. Tr.
3. Tr.
1. Tbn.
2. Tbn.
3. Tbn.
Tb.
Timp.
Xil.
Camp. tub.
Rag.
C. diara
C. cassa
CORO
1. Vlof.
2. Vlof.
1. Vle.
2. Vle.
1. Vcl.
2. Vcl.
Cb.

quater pro Christianis cunctis quinquies pro fidelibus defunctis, se - xi - es pro so - ro - ri - bus va - nis, sep - ti - es pro mi -

a tempo

Fl. 1. *mp*

Fl. 2. *mp*

Ob. 1.

Ob. 2.

Ob. 3.

Clar. Sib. 1. *mp*

Clar. Sib. 2. *mp*

Clar. Sib. 3. *mp*

Fag. 1. *p*

Fag. 2. *p*

Cr. fag.

Cor. 1.

Cor. 2.

Cor. 3.

Tr. 2. *p > > >*

Tr. 3.

Trbni. 1.

Trbni. 2.

Trbni. 3.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. chiara

Gr. cassa

a tempo

CORO *mp*

de-cies pro na-vi-gan-ti-bus, un - de-cies pro discordan-ti-bus, duo - de-cies pro peni-ten-ti-bus, tre - de-cies pro i-ter a-gen-ti-bus.

mp

a tempo

Viol. 1. *div. >* *mp*

Viol. 2. *div. >* *mp*

Vle. *div. >* *mp* *pizz vibr.*

Vcl. *p*

Cb. *pizz vibr.* *p*

(98)

Fl. 1. 2. 3. *ff*

Ob. 1. 2. 3. *ff*

Clar. Sib. 1. 2. 3. *ff*

Fag. 1. 2. *ff*

C.-fag. *ff*

Cor. 1. 3. 4. *ff*

Tr. 1. 2. 3. *ff*

Trbn. 1. 2. 3. *ff*

Tb. *ff*

Timp. *ff*

Xil. *ff*

Camp. tub. *f*

Rag. *f*

C. chiara *f*

Gr. cassa *f*

CORO Tam pro pa - pa quam pro re - ge bi - bunt om - nes si - ne le - ge.

(98)

Viol. 1. 2. *arco* *sempre ff*

Vle. *arco* *sempre ff*

Vcl. *arco div.* *sempre ff*

Cb. *arco div.* *sempre ff*

1. 2. 3. Fl.

1. 2. 3. Ob.

1. 2. 3. Clar. Sib.

1. 2. Fag.

C-fag.

1. 2. 3. 4. Cor.

1. 2. 3. Tr. 2.

1. 2. 3. Trbni. 2.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. diara

Gr. cassa

CORO

1. 2. Viol.

Vle.

Vcl.

Cb.

feroce

ff

p

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743

(99)

1. *p sempre staccatissimo*

Ob. *p sempre staccatissimo*

Clar Sib *p sempre staccatissimo*

Fag. 1. *a 2*

C-fag. *a 2*

Cor. 1. *a 2*

Tr. 2.

Trbni. 2.

Tb.

Timp.

Xil.

Gisp.

Tamb. basc.

C. chiara

Gr. cassa

CORO

bi-bit mi-le, bi-bit cle-rus, bi-bit il-le, bi-bit il-la, bi-bit ser-vus cu-man-cil-la, bi-bit ve-lox, bi-bit pi-ger, bi-bit al-bus, bi-bit ni-ger,

(99) pizz. *p*

Viol. *pizz. p*

Vie. *arco p*

Vcl.

Cb.

poco a poco cresc.

1. 2. 3. Fl.

1. 2. 3. Ob.

1. 2. 3. Clar. Sib.

1. 2. Fag.

C. fag.

1. 3. 4. Cor.

1. 2. 3. Tr.

1. 2. 3. Trbn.

Tb.

Timp.

Xil.

Glsp.

Tamb.basc.

C. diara

Gr. cassa

poco a poco cresc.

CORO

bi-bit constans bi-bit va-gus, bi-bit ru-dis, bi-bit ma-gus. Bi-bit pauper et e-grotus, bi-bit e-xul et ig-no-tus, bi-bit pu-er, bi-bit ca-nus

poco a poco cresc.

1. 2. Viol.

Vle.

Vcl.

Cb.

100

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.

Timp.

Xil.

Gisp.

Tamb. basc.

Piat.

Tamt.

CORO

bi-bit pre-sul et de-ca-nus, bi-bit so-ror, bi-bit fra-ter, bi-bit a-nus, bi-bit ma-ter, bi-bit i-ste, bi-bit il-le, bibunt centum, bibunt mil-le.

Viol. 1. 2.

Vle.

Vcl.

Cb.

Viol.
Vle.
Vcl.
Cb.

(101)

F1.
2.
3.

Ob.
1.
2.
3.

Clar. Sib
1.
2.
3.

Fag. 1.
2. *a2*

C.-fag. *ff*

Cor.
1.
2.
3.
4.

Tr. 2.
1.
2.
3.

Trbn. 2.
1.
2.
3.

Tb.

Timp.

Xil.

Tamb. basc.

C. chiara

Piat.

Gr. cassa

CORO
si - ne me - ta , quam-vis bi - bant men - te le - ta; sic nos ro - dunt om - nes gen - tes, et sic e - ri -

(101)

Viol.
1.
2.

Vie.

Vcl. *arco*

Cb. *arco*

scatenato
♩ = 160
a2

Fl.
1.
2.
3.

Ob.
1.
2.
3.

Clar. Sib.
1.
2.
3.

Fag.
1.
2.

C-fag.
1.
2.

Cor.
1.
2.
3.
4.

Tr. 2.
1.
2.
3.

Trbn. 2.
1.
2.
3.

Tb.
1.
2.
3.

Timp.
1.
2.
3.

Xil.
1.
2.
3.

Tamb. basc.
1.
2.
3.

C. chiara
1.
2.
3.

Piat.
1.
2.
3.

Gr. cassa
1.
2.
3.

CORO
mus e - gen - tes, Qui nos ro - dunt con - fun - dan - tur et cum ius - tis non scri - ban - tur. io io

ff seloaggio
scatenato
♩ = 160
ff
scatenato
♩ = 160
ff

Viol.
1.
2.

Vl.
1.
2.

Vcl.
1.
2.

Cb.
1.
2.

B.S.S 34 987

III Cour d'amours

15. Amor volat undique

System 1:

- Flutes (F1, F2):** *Largo* 2/4 $\text{♩} = 48$. *rubato flessibile* 3/4 $\text{♩} = 96$. *pochiss. rit.* *a tempo come prima*.
- Oboes (Ob. 1, Ob. 2):** *pp*, *pp espr.*
- Cor Anglais (Cor. ing.):** *pp*
- Trumpet in B-flat (Tr. Sib. 1):** *con sord.* *pp*
- Glaspiano (Glasp.):** *pp*
- Piano I (Pno. I):** *pp*
- Piano II (Pno. II):** *pp*
- Violins (Viol. 1, Viol. 2):** *pp*
- Violas (Vie.):** *pp*, *pp flag.*
- Violoncello (Vcl.):** *div.* *pp*
- Contrabass (Cb.):** *div.* *pp*

System 2:

- Flutes (F1, F2):** *pochiss. rit.* 4/4 $\text{♩} = 112$. *a tempo come prima* 3/4.
- Oboes (Ob.):** *pp*
- Cor Anglais (Cor. ing.):** *pp*
- Trumpet (Tr.):** *pp*
- Glaspiano (Glasp.):** *pp*
- Ragazzi:** *un poco impertinente* *p* *A-mor vo-lat un-di-que;* 4/4 $\text{♩} = 112$
- Viola (Vie.):** *p*

Handwritten Annotations:

- cug.* (near measure 103)
- mp* (near measure 103)
- un poco impertinente* (near measure 104)
- A-mor vo-lat un-di-que;* (near measure 104)

Page Number: 103

podhiss. rit. $\frac{4}{4}$ $\text{♩} = 112$ a tempo come prima podhiss. rit. $\frac{4}{4}$ $\text{♩} = 112$

1. Fl. 1. $\text{♩} = 112$

2. Fl. 2. $\text{♩} = 112$

Ob. $\text{♩} = 112$

Cor. ing. $\text{♩} = 112$

Tr. $\text{♩} = 112$

Gisp. $\text{♩} = 112$

Ragazzi $\text{♩} = 112$

Vle. $\text{♩} = 112$

captus est li-bi-di-ne. Ju-ve-nes, iu-ven-cu-le

(105) 3 ♩ a tempo come prima podhiss. rit. $\frac{4}{4}$ $\text{♩} = 120$ sospirando *pp*

Fl. 1. *pp*

Cor. ing. *pp*

1. Clar. La *pp* *dolcissimo*

2. Clar. La *pp* *dolcissimo*

Clar. basso Sb *pp*

Cor. *pp*

Cel. *pp*

Ragazzi *poco rit.* $\text{♩} = 120$

coniunguntur me-ri-to.

(105) 3 ♩ a tempo come prima podhiss. rit. $\frac{4}{4}$ $\text{♩} = 120$

Viol. 1. *pp*

Viol. 2. *pp*

Vle. *pp*

Vcl. *con sord.* *pp*

Cb. *con sord.* *pp*

1. legg. div. *flautando* *pp*

div. pizz. *pp*

Solo *pp*

Solo *pp*

Ottav.

Fl. 1.

Fl. 2.

Cor. ing.

Cel.

Sopr.

col canto

p

pp

pp

pp

Solo flebile

con estrema civetteria fingendo innocenza

p

Si - qua si - ne so - ci - o,

Solo flag.

7 Soli pizz.

div. p.

Solo con sord.

pp espr.

consord.

2 Soli

pp

Ottav.

Fl. 1.

Fl. 2.

Cor. ing.

Cel.

Sopr.

p

pp

pp

pp

ca - ret om - ni gau - di - o,

pp pizz.

p

pp

pp

(107)

Ottav. *pp* *dolciss.* 3 *pp* *dolciss.* 3
 Fl. 1. *pp*
 Fl. 2. *pp*
 Cor ing. *pp*
 Cei. *pp*
 Sopr. *pp dolce* *poco rit.* *dolciss.* *pochiss. rit.* 2 *a tempo* 4 *pochiss. rit.*
 te - net noc - tis in - - fi - ma sub in - ti - mo cor - dis in cu - sto - - di -
 Viol. 1. *pizz.* *pp*
 Viol. 2. *pp*
 Vle. *pp* *pp*

a tempo

come prima

(108)

pochiss. rit.

a tempo

Fl. 1. *pp*
 Fl. 2. *pp*
 Ob. *pp espr.*
 Cor ing. *pp*
 Tr. *consord.* *pp*
 Glsp. *pp*
 Sopr. *a tempo*
 Vle. *Tutti senza sord.* *flag.* *pp*
 Vcl. *Tutti senza sord.* *flag.* *pp*
 Cb. *pp*

podhiss. rit. $\frac{4}{p}$ $\text{♩} = 112$

a tempo
come prima

podhiss. rit.

Ottav. 1. Fl. 2. Ob. Cor. ing. 1. Clar. La 2. Clar. basso Fag. C-fag. Cor. Tr. Glsp. Sopr. Ragazzi

fit res a - ma - ris - si - ma.

podhiss. rit. $\frac{4}{p}$ $\text{♩} = 112$

a tempo
come prima

podhiss. rit.

Viol. 1. Viol. 2. Vle. Vcl. Cb.

con sord. con sord. Solo Solo

attacca

2/p 4/p

110

a tempo

Ottav. 1. 2.

Ob.

Clar. basso Sib.

1. 3. 2. 4.

Cor.

Cel.

Barit.-S.

1. 2.

Viol.

Vie.

Vcl.

Cb.

con sord. pp

con sord. pp

pp rubato e affettato

110 a tempo subito molto rit. a tempo

vir-ginum colloqui-a me fay plan - szer oy suvenz suspirer, plu me fay te-mer.

arco pp

pizz. pp

Barit.-S. O so-da-les, lu-di-te, vos qui sci-tis di-ci-te, mi-chi mesto par-ci-te,

Viol. 1. 2.

Vcl. Cb.

111

2/p 4/p 2/p 4/p

Ottav. *pp*

Ob. *pp*

Clar.basso Sib *pp*

1. Cor. *pp*

2. Cor. *pp*

3. Cor. *pp*

4. Cor. *pp*

Cel. *pp*

molto rubato

Barit.-S. *a tempo subito* *molto rit.* *a tempo*

grand ————— ey do - lur, at-tamen consu-li-te per vo-ster ho-nur.

1. Viol. *pp*

2. Viol. *pp*

Vie. *pp*

Vcl. *pp*

Cb. *pp*

c.p.

arco *pp*

pizz. *pp*

Barit.-S. *2/p* *4/p* (112) *2/p* *4/p*

Tu - a pul-chra fa - ci - es, me fay plan-szer mi - li - es, pectus habet gla-ci-es.

1. Viol.

2. Viol.

Vcl.

Cb.

Ottav. *pp*

Ob. *pp*

Clar.basso Sib *pp*

1. Cor. *pp*

2. Cor. *pp*

3. Cor. *pp*

4. Cor. *pp*

Cel. *pp*

molto rubato

Barit.-S. *rit.* *a tempo subito* *molto rit.* *a tempo*

a re-men - - - der statim vivus fi-e-rem per un ba - ser.

1. Viol. *pp*

2. Viol. *pp*

Vie. *pp*

Vcl. *pp*

Cb. *pp*

c.p.

arco *pp*

pizz. *pp*

17. Stetit puella

2/p d. 84

(113)

lusinghevole
rubato
p

Sopr.-S. con sord. div. pp Ste - tit pu - el - la ru - fa tu - ni - ca,

Viol.1 pp div.

Vle. pp con sord. div.

Vcl. 1. legg. pp flag.

Cb. pp flag.

1. legg. pp

(114)

Sopr.-S. si quis eam te - ti - git, tu - ni - ca cre - pu - it.

Viol.1 pp

Vle. pp

Vcl. pp

Cb. pp

poco rit.

a tempo

Fl. 1. 2 pp

Clas. La pp *dolcissimo* Solo

Cor. 1 pp *dolcissimo*

Sopr.-S. pp

Ei - - - - - a, ei - a, ei -

poco rit.

a tempo

Viol.1 pp

Vle. pp

Vcl. pp pizz. vibr. mp pizz. vibr. mp

Cb. pp

[illegible]

Ottav.

Fl. 1.
Fl. 2.

Clar. La

Cor. 1.

Glsp.

Cel.

Sopr.-S.

Viol. 1

Vle.

Vcl.

Cb.

116

116

el - la tam - quam ro - su - la, fa - cie

poco rit.

a tempo

[illegible]

Ottav.

Fl. 1.

Fl. 2.

Clar. La

Cor. 1.

Gisp.

Cel.

Sopr.-S.

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

pp dolce

pp

pp

pp

a, ei - a, ei - a, ei - a.

attacca

18. Circa mea pectora

(118) 6/p $\text{♩} = 132$

Fl. 1. 2.

Ob.

Clar. Sib

Clar. basso Sib

Fag. *sempre stacc.*

C.-fag. *p sempre stacc.*

Cor. 1. 3. *p sempre stacc.*

2. 4. *p sempre stacc.*

Tr. Sib

Trbn. 1. 2. *pp*

Timp. *p*

Gr. cassa

(118) 6/p $\text{♩} = 132$

Barit.-S. *ardente*

Cir - ca me - a pec - to - ra mul - ta sunt sus - pi - ri - a de - tua pul - chri - tu - di - ne,

CORO

Pno. I *p martellato*

(118) 6/p $\text{♩} = 132$

Viol. 1. 2.

Vle.

Vcl. *3 div. pizz. mp arco pizz. arco*

Cb. *p*

più mosso 3/p 5/p

più mosso 3/p con anima 5/p

più mosso 3/p 5/p

7/p 2/p. (119)

Fl. a 2 mp

Ob. mp

Clar. Sib a 2 mp

Clar. basso Sib p

Fag. p *espr.*

C.-fag. p

Tr. *sempre stacc.* pp

Trbn. 2 3 pp

Temp. p

Xil.

C. chiara

Gr. cassa

Piat. pp

7/p 2/p. (119)

Barit-S. que me le-dunt mi-se-re. Ah

CORO mp *espr.* Cir-ca me-a pec-to-ra mul-ta sunt sus-pi-ri-a, mp *espr.*

Pno. I mp *cresc.*

Pno. II mp

7/p 2/p. (119)

1. Viol. p *cresc. col canto*

2. Viol. p *cresc. col canto*

Vl. pizz. f

Vcl. pizz. f

Cb. pizz. arco

[illegible]

come prima

più mosso

5/p

(118a) 6/p

1. Fl. *p*

2. Ob. *p*

Clar. Sib

Clar. basso Sib

Fag. *sempre stacc.* *p*

C.-fag. *sempre stacc.* *p*

1. Cor. *sempre stacc.* *p*

3. Cor. *sempre stacc.* *p*

2. Tr. *sempre stacc.* *p*

4. Tr. *sempre stacc.* *p*

Trbn. *pp*

Timp. *p*

Gr. cassa *p*

come prima

più mosso

5/p

(118a) 6/p

con calore crescente

3/p più mosso

con anima

Barit.-S. *p*

Tu - i lu-cent o - cu-li si - cut so - lis ra - di-i, si - - cut splendor ful - gu - ris

CORO

Pno. I *martellato*

come prima

più mosso

5/p

(118a) 6/p

1. Viol. *p*

2. Viol. *p*

Vle. *3 div. pizz. mp*

Vcl. *pizz. arco*

Cb. *pizz. arco*

7/p. 2/p. 119a

Fl. 1. 2. *a2* *mp*

Ob. *a2* *mp*

Clar. Sib *a2* *mp*

Clar. basso Sib *p*

Fag. *p espr.*

C.-fag. *p*

Tr. *pp* *sempre stacc.*

Trbni. *2. 3. pp*

Timp. *p*

Xil.

C. chiara

Gr. cassa

Piat. *pp*

Barit.-S. *7/p. 2/p. 119a*
lu-cem do - nat te - ne - bris. Ah

CORO *mp espr.*
Tu - i lu - cent o - cu - li si - cut so - lis ra - di - i, *mp espr.*

Pno. I *mp cresc.*

Pno. II *mp*

Viol. 1. 2. *7/p. 2/p. 119a*
p cresc. col canto

Vle. *p pizz. cresc. col canto*

Vcl. *pizz.*

Cb. *pizz. arco pizz. arco*

ancora più mosso

2/p

Fl.

Ob.

Clar. Sib

Clar. basso
Sib

Fag.

C.-fag.

1.
Cor.2.
3.

4.

Tr.

Trbn.

Timp.

Xil.

C. chiara

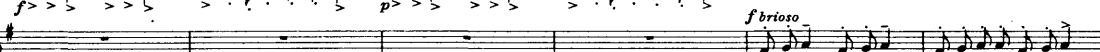
ancora più mosso

2/p



Mandaliet, mandaliet, min gesel-le chömet niet, mandaliet, mandaliet, min geselle chömet niet,

CORO



Mandaliet, mandaliet, min gesel-le chömet niet,

Pno. I

Pno. II

ancora più mosso

2/p



non div. pizz. f

pizz. f

pizz. f

pizz. f

pizz. f

sempre accelerando

(120a)

1. Fl. *fp* *fp* *fp* *fp*

2. *fp* *fp* *fp* *fp*

Ob. *fp* *fp* *fp* *fp*

Clar. Sib *fp* *fp* *fp* *fp*

Cor. 1. *p* *f* *cresc.*

2. *p* *f* *cresc.*

3. *p* *f* *cresc.*

4. *p* *f* *cresc.*

Tr. *fp* *fp* *fp* *fp*

Trbni. *fp* *fp* *fp* *fp*

Timp. *fp* *fp* *fp* *fp*

Xil. *mf* *f* *cresc.*

Gisp. *fp* *fp* *fp* *fp*

mb. *fp* *fp* *fp* *fp*

C. chiara *p* *f* *cresc.*

sempre accelerando

(120a)

cresc.

min gesel-le, min gesel-le, min gesel-le chômet niet, min gesel-le, min geselle, min gesel-le chômet niet, niet, niet, niet, niet.

CORO

Pno. I *f* *cresc.*

Pno. II *f* *cresc.*

sempre accelerando

(120a)

1. Viol. *ff* *cresc.*

2. *ff* *cresc.*

Vle. *ff* *cresc.*

Vcl. *ff* *cresc.*

Cb. *ff* *cresc.*

molto appassionato
6/p ♩ = 144

118b

1. Fl.
2. Fl.
Ob.
Clar. Sib.
Clar. basso Sib.
Fag.
C.-fag.
Cor.
Tr.
Trbni.
Timp.
Gr. cassa

sempre stacc.
f
mf

più mosso
3/p
5/p

f
a2
f
mf

molto appassionato
6/p ♩ = 144

118b

Barit.-S.

Vel - let de - us, vel - lent dii quod mente pro - po - su - i: ut ei - us vir - gi - ne - a

CORO

Pno. I

f
p
martellato

molto appassionato
6/p ♩ = 144

118b

più mosso
3/p
5/p

1. Viol.
2. Viol.
Vle.
Vcl.
Cb.

3 div. pizz.
f
pizz.
arco
pizz.
arco

7/p. 2/p. (119b)

Fl. *a 2* *piu f*

Ob. *piu f*

Clar. Sib *a 2*

Clar. basso Sib *f*

Fag. *f*

C.-fag. *f espr.*

Tr. *f* *sempre stacc.*

Trbni. *2.* *3.* *f*

Timp. *f*

Xil.

C.chiara

Gr.cassa

Piat. *mp* *p*

Barit.-S. *7/p.* *2/p.* *mp* *espr.* *f* *espr.*

re - ser - as - sem vin - cu - la. Ah

CORO *f* *espr.*

Vel - let de - us, vel - lent dii, quod men - te pro - po - su - i,

Pno. I *piu f* *cresc.*

Pno. II *f* *p.*

Viol. 1. *mp* *cresc. col canto*

Viol. 2. *mp* *cresc. col canto*

Vie. *pizz.* *f*

Vcl. *pizz.* *f*

Cb. *pizz.* *f* *arco* *pizz.* *arco*

(119b)

ancora più mosso

2/p

Fl.

Ob.

Clar. Sib

Clar. basso Sib

Fag.

C.-fag.

Cor. 1/2

Cor. 3/4

Tr.

Trbn.

Timp.

Xil.

C. chiara

ancora più mosso

2/p

Mandaliet, mandaliet, min geselle dōmetniet, mandaliet, mandaliet, min geselle dōmetniet,

CORO

2. *briso*

Mandaliet, mandaliet, min geselle dōmetniet,

Pno. I

f martellato

mp

Pno. II

f martellato

mp

ancora più mosso

2 div. 2/p

pizz.

1.

Viol.

2.

Vle.

Vcl.

Cb.

ff

mf

mf

non div. pizz.

pizz.

f

sempre accelerando

120b

Fl. 1.

Fl. 2.

Ob.

Clar. Sib.

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Tr.

Trbn. 1.

Trbn. 2.

Trbn. 3.

Timp.

Xil.

Gls.

Cymb.

C. chiara

sempre accelerando

cresc.

120b

min geselle, min geselle, min geselle dhömet niet, min geselle, min geselle, min geselle dhömet niet, niet, niet, niet, niet.

CORO

Pno. I

Pno. II

sempre accelerando

120b

Viol. 1.

Viol. 2.

Vle.

Vcl.

Ch.

attacca

19. Si puer cum puellula

allegro buffo

2/4 ♩ = 160

Ten. 1. 2. 3. *SOLI*

Barit. 1. 2. Bassi 1. 2.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

(121)

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

- lix con - iunc - ti - o.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in

(122)

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

Fe - - - - - lix con - iunc - ti - o.

cel - lu - la. A -

(123)

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

mo - re sus - cres - cen - te, pa - ri - ter e me - di - o. A - mo - re sus - cres -

con comica esagerazione
Solo *pp*

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

cen - te, pa - ri - ter e me - di - o a - vul - so pro - cul tē - di - o, a -

Solo *pp*

(124)

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

vul - so pro - cul tē - di - o, fit lu - dus in - ef - fa - bi - lis mem - bris, la - cer - tis, la - bi - is, fit lu - dus in - ef -

Solo *p* *Tutti*

(125) *allegro molto*

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

fa - bi - lis mem - bris, la - cer - tis, la - bi - is, si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

lunga *pp*

(126)

Ten. 1. 2. 3.

Barit. 1. 2. Bassi 1. 2.

Fe - - - - - lix con - iunc - ti - o.

attacca

20. Veni, veni, venias

allegro

4/p ♩ = 160

CORO II

Ve-ni, ve - ni, ve-ni, ve-ni-as, ve-ni, ve - ni, ve-ni,

Ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as,

Pno. II

fp, secco.

(127)

CORO II

ve-ni-as, ne me mori, ne me mori, ne me mo - ri fa-ci-as,

ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as, ne me mo-ri, ne me mo-ri fa-ci-as,

Pno. II

sempre cresc.

Trgl.

Cymb.

T. basc.

C. chiara

Piat.

3/p 4/p 2/p

hyr-ca, hyr-ca, na - za-za, na - za-za, tril - li - ri- vos, tril - li - ri- vos, tril - li - ri- vos!

hyr - ce, hyr - ce, na - za-za, na - za-za, tril - li - ri- vos, tril - li - ri- vos, tril - li - ri- vos!

Pno. II

cresc.

4/p (128)

Xil. *mf*

Glsp.

Trgl.

Cymb.

T. basc.

C. chiara *mf*

Piat. *f*

Timp.

4/p (128) *sempre cresc.*

Sopr. *mf*

Pul-chra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es, o quam cla - ra

C.-alti *mf*

CORO I

Ten. *mf*

Pul-chra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es, o quam cla - ra

Basso *mf*

Sopr. *f*

na-za-za, na-za-za, na-za-za,

C.-alti *f*

CORO II

Ten. *f*

na-za-za, na-za-za, na-za-za,

Bassi *f*

4/p (128)

Pno. I *mp staccatissimo sempre*

Pno. II *mp martellato* *sempre cresc.*

(129)

Xil.

Gisp.

Trgl.

Cymb.

T. basc.

C. chiara

Piat.

Timp.

(129)

spe - ci - es! Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

CORO I

spe - ci - es! Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

CORO II

na - za - za, na - za - za, na - za - za, na - za - za,

na - za - za, na - za - za, na - za - za, na - za - za,

(129)

Pno. I

Pno. II

XII.

Glsp.

Trgl.

Cymb.

T. basc.

C. chiara

Piat.

Timp.

sem - per, sem - per in te glo - ri - or!

CORO I

sem - per, sem - per in te glo - ri - or!

CORO II

Ah ah ah ah na - za - za, na - za - za, na - za - za, na - za - za,

Ah ah ah ah na - za - za, na - za - za, na - za - za, na - za - za,

Pno. I

Pno. II

ff martellatiss.

21. In trutina

139

4/p $\text{♩} = 60$ (130) 3/p 4/p 2/p 4/p rit. 2/p

Clar. basso Sib *ppp*

C. fag. *ppp*

Cor. 2. *ppp*

Sopr. S. *pp* molto amoroso ma sempre velato *ppp* con estrema sensibilità (smorz.)

In tru-ti-na mentis du-bi-a fluctu-ant con-tra-ri-a las-civus a-mor et pu-di-ci-ti-

4/p $\text{♩} = 60$ (130) 3/p 4/p 2/p 4/p rit. 2/p

Viol. 1. *pp* div. con sord. *ppp* subito

Viol. 2. *pp* con sord. *ppp* subito

1. 2. legg. Vle. *pp* div. con sord. *ppp* subito

3. legg. *pp* con sord. *ppp* subito

1. legg. Vcl. *pp* div. con sord. *ppp* subito

2. 3. legg. *pp* con sord. *ppp* subito

Cb. *pp* *ppp* subito

a tempo rit. a tempo 2/p 3/p (131) 4/p

Fl. 2. Solo *pp dolce espr.*

Clar. basso Sib *pp*

C. fag. *pp*

Cor. 1. Solo *pp espr.*

Cor. 2. *pp*

Tb. *pp*

Timp. Solo *pp*

Sopr. S. *pp* Sed e-li-go quod vi-de-o, col-lum iu-go

a tempo rit. a tempo 2/p 3/p (131) 4/p

Viol. 1. *pp* sul sol *pp*

Viol. 2. *pp* *pp*

Vle. *pp* *pp*

Vcl. *pp* *pp*

Cb. *pp* *pp*

2/p 4/p rit. 2/p a tempo rit.

1. Fl. Solo *pp dolce espr.*

2. Fl. Solo *pp dolce espr.*

Ob.

Cor. ing.

Clar. Sib.

Clar. basso Sib.

Fag.

C.-fag.

1. Cor. *ppp*

2. Cor. *ppp*

3. Cor. *ppp*

4. Cor. *ppp*

Tr.

Trbni.

Tb.

Timp. *pp* Solo *pp dolcissimo*

Sopr.-S. *pp subito* *smorz.*

pre - be - o, ad iugum ta - men suave, suave tran - se - o.

2/p 4/p rit. 2/p c.p. a tempo rit.

Viol. 1. *ppp*

Viol. 2. *ppp*

1. leggio *ppp*

Vie. 2. leggio *ppp*

3. leggio *ppp*

1. leggio *ppp*

Vcl. 2. leggio *ppp*

3. leggio *ppp*

Cb. *ppp*

pp

22. Tempus est iocundum

allegro molto

4/p ♩ = 144

3/

4/

132

3/

This musical score is for the opera "L'Espresso" by Giuseppe Verdi. It features a variety of instruments and vocal soloists. The instruments include Giesp., Cymb., T. basc., Cast., C. chiara, Gr. cassa, Piat., Timp., Sopr.-S., Barit.-S., Ragazzi, Sopr., C.-alti, CORO, Ten., Bassi, Pno. I, and Pno. II. The tempo is marked "allegro molto" with a time signature of 4/4. The key signature has one sharp (F#). The score includes lyrics in Italian: "Tempus est iocun-dum, tempus est iocundum, o, o, o, o, vir - gines, o vir - gines, mo-do con-gau-de - te, modo con-gau-de-te". The score also includes dynamic markings such as *f*, *p*, *mp*, and *f sempre martellatissimo*. The score is divided into measures, with measure numbers 132 and 133 indicated.

4/p **più lento** ♩ = 120 **accl.**

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

più lento ♩ = 120 **accl.**

Sopr.-S.

Barit.-S.

Ragazzi

CORO

più lento ♩ = 120 **accl.**

Pno. I

Pno. II

sempre marcato

133 *allegro molto*

5/p 3/p (♩ = 144) 4/p 3/p 4/p

Gisp. *f* *mf*

Cymb. *f* *mf*

T. basc. *mf*

Cast. *f* *mf*

C. chiara *f* *mf* *pp* *mp*

Gr. cassa *f* *mf*

Piat. *f* *mf*

Timp. *f* *mf* Solo *p*

Sopr.-S. 5/p 3/p (♩ = 144) 4/p 3/p 4/p

Barit.-S. *f*

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

Ragazzi

quò pe - re-o, quò pe - re-o, quò pe - re-o. Me-a me confor - tat, me-a me confortat pro, pro, pro, pro-pro-

CORO

quò pe - re-o, quò pe - re-o, quò pe - re-o.

133 *allegro molto*

5/p 3/p (♩ = 144) 4/p 3/p 4/p

Pno. I *f* *mf* sempre martell.

Pno. II *f* *mf* sempre martell.

Glsp. *mf* *3/p* *4/p* *come prima*

Cymb. *mf*

T. basc. *mf*

Cast. *Solo* *p*

C. chiara *mf* *pp* *mp*

Gr. cassa *ppp*

Piat. *ppp*

Timp. *mf* *Solo* *p*

Sopr.-S. *3/p* *4/p* *come prima* *p*
Oh, oh, oh,

Barit.-S.

Ragazzi *p*
Oh, oh, oh,

f *p* *mp* *f* *p* *mp*

mis - si-o, promis - si-o, me-a me de-por - tat, me-a me deportat ne, ne, ne, ne, ne - ga - ti-o, ne - ga - ti-o.

CORO *f* *p* *mp*

Pno. I *f* *3/p* *4/p* *come prima* *mf*

Pno. II *f* *mp* *p*
sempre marcato

(134)

accel.

5/p

3/p (♩ = 144)

Glsp. *mf*

Cymb. *mf*

T. basc.

Cast. *mf*

C. chiara *mf*

Gr. cassa

Piat.

Timp. *mp*

(134)

, accel.

5/p

3/p (♩ = 144)

Sopr.-S. *f*
totus flore-o, iam a-more virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

Barit.-S.

Ragazzi *f*
totus flore-o, iam a-more virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

f

f

quo pe - re-o, quo pe - re-o, quo pe - re-o!

f

f

CORO

(134)

accel.

5/p

3/p (♩ = 144)

Pno. I

Pno. II

allegro molto

4/p 3/p 4/p 135 3/p

Gisp. *p*

Cymb. *p*

T. bas. *p*

Cast.

C. chiara *p* *pp* *mp* *pp*

Gr. cassa

Piat.

Timp. *mp* Solo *p* *mp*

allegro molto

4/p 3/p 4/p 135 3/p

Sopr.S.

Baritr.S.

Ragazzi

CORO

mf *p* *mf* *p* *mf* *p* *mf* *p*

Tempo-re bruma - li, tempo-re brumali vir, vir, vir, vir, vir pa - tiens, vir pa - tiens, a - ni-mo ver-na - li, a - ni-mo verna-li

allegro molto

4/p 3/p 4/p 135 3/p

Pno. I *f* *p* *mf* *f* *p*

Pno. II *f* *p* *mf* *f* *p*

4/p

come prima accel.

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

Solo

p

pp

pp

4/p

come prima accel.

Sopr.-S.

Barit.-S.

Ragazzi

CORO

la, la, la, la, la - sci - viens, lasci - viens.

4/p

come prima accel.

Pno. I

Pno. II

sempre marc.

5/p 3/p (♩.144) allegro molto (136) 3/p 4/p

Gisp. *mf*

Cymb. *mf*

T. basc. *mf*

Cast. *mf*

C. chiara *mf*

Gr. cassa *pp* *mp*

Piat. *mf*

Timp. *mf* Solo *p*

Sopr.-S. 5/p 3/p (♩.144) allegro molto (136) 3/p 4/p

Barit.-S. *f*
novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o!

Ragazzi

Me-a mecum lu-dit, mea mecum ludit vir, vir, vir, vir, vir-gi-nitas, vir-gi-nitas,

CORO
quo pe-re-o, quo pe-re-o, quo pe-re-o!

Pno. I 5/p 3/p (♩.144) allegro molto (136) 3/p 4/p

Pno. II

Glsp. *mf* $\frac{3}{p}$ $\frac{4}{p}$ *come prima*

Cymb. *mf*

T. basc. *mf*

Cast. *Solo* *pp*

C. chiara *mf* *pp* *mp*

Gr. cassa *pp*

Piat. *pp*

Timp. *mf* *Solo* *p*

Sopr.-S. $\frac{3}{p}$ $\frac{4}{p}$ *come prima*
Oh, oh, oh, to-tus flore-ol!

Barit.-S.

Ragazzi *p*
Oh, oh, oh, to-tum flore-ol!

me-a me detru - dit, me-a me detru dit sim, sim, sim, sim, sim-pli - citas, simpli - citas.

CORO

Pno. I $\frac{3}{p}$ $\frac{4}{p}$ *come prima*

Pno. II *sempre marc.*

accel. (137) 5/p 3/p (♩ = 144) allegro molto 4/p 3/p

Glsp.
 Cymb.
 T. basc.
 Cast.
 C. chiara
 Gr. cassa
 Piat.
 Timp.

accel. (137) 5/p 3/p (♩ = 144) allegro molto 4/p 3/p

Sopr.-S.
 iam amore virgina-li totus arde-o, novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o.

Barit.-S.
 Ragazzi
 iam amore virgina-li totus arde-o, novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o.

CORO
 quo pe - re-o, quo pe - re-o, quo pe - re-o. Veni, domi cel - la, veni, domi cel - la,
 Veni, domi cel - la, veni, domi cel - la,

accel. (137) 5/p 3/p (♩ = 144) allegro molto 4/p 3/p

Pno. I
 Pno. II

4/p 3/p 4/p (138)

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp. Solo

4/p 3/p 4/p (138)

Sopr.S.

Barit.S.

Ragazzi

cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni, pul-chra, ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

CORO

cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni, pul-chra, ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

4/p 3/p 4/p (138)

Pno. I

Pno. II

ancora più lento di prima

5/*p* accel.3/*p*

Gisp.

Cymb.

T. basc.

Cast.

Solo

mp

C. chiara

Gr. cassa.

Piat.

mp

Timp.

ancora più lento di prima

5/*p* accel.3/*p*

Sopr.-S.

Barit.-S.

Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

Ragazzi

Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

CORO

Oh, oh, oh, / totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

ancora più lento di prima

5/*p* accel.3/*p*

Pno. I

ben marc.

Pno. II

ben marc.

attacca

23. *Dulcissime*

3/p

(♩ = c. 132)

(139)

Glsp.

Gr. cassa

Timp.

Cel.

Pno. I

Sopr.-S.

CORO

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

3/p

con abbandono

(♩ = c. 132)

rit.

largo

larghissimo

(139)

Dul-cis-si-me,

ah

to-tam ti-bi sub-do me!

3/p

(♩ = c. 132)

(139)

8
flag.

con sord.

8 div.
con sord.*c. p.*

attacca

$4/\rho \quad d=72$
 $\geq \text{estatico}$

estatico colla parte colla parte

Fl. 1. 2. 3.

Ob. 1. 2.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C-fag

Cor. 1. 2. 3. 4.

Tr. Sib 1. 2. 3.

Trbn. 1. 2. 3.

Tbn.

Timp.

Glsp. 1. 2. 3.

Gr. cassa

CORO

A - - ve for - mo - sis - si - ma, gem - ma pre - ti - o - sa,

A - - ve for - mo - sis - si - ma, gem - ma pre - ti - o - sa,

4/p $\text{♩} = 72$ 2/p 3/p rubato a tempo 2/p 5/p rubato

senza sord. div. sempre *ff*

senza sord. div. sempre *ff*

senza sord. div. sempre *ff*

senza sord. *ff* sempre ben tenuto colla parte colla parte

colla parte

colla parte

Fl.

Ob.

Clar. Sib.

Fag.

C.-fag.

Cor.

Tr. Sib.

Trbn.

Tb.

Timp.

Glsp.

Gr. cassa

CORO

a tempo

2/p

3/p rubato

a tempo

2/p

5/p rubato

colla parte

colla parte

sempre ben marcato

a - - ve de - cus vir - gi - num, vir - go glo - ri - o - sa,

a - - ve de - cus vir - gi - num, vir - go glo - ri - o - sa,

8

8

140

colla parte

colla parte

Fl.

Ob.

Clar. Mib.

Clar. Sib.

Fag.

C.-fag.

Cor.

Tr. Sib.

Trbn.

Tb.

Timp.

Glsp.

T. bas.

Gr. cassa

CORO

a - - ve mun-di lu-mi-nar, a - - ve mun-di ro - sa,

a - - ve mun-di lu-mi-nar, a - - ve mun-di ro - sa,

a tempo

140

2/p

3/p rubato

a tempo

2/p

6/p rubato

molto allargando

Viol.

Vie.

Vcl.

Cb.

colla parte

colla parte

a tempo

6/p $\text{♩} = 52$

culminante

4/p

6/p

rit.

ten.

1. 2. 8.

Fl. 1.
2.Ob. 1.
2.

Cor. ing.

Clar. Mib

Clar. Sib

Fag.

C.-fag.

Cor. 1.
2.
4.Tr. Sib 1.
2.
3.Trbn. 1.
2.
3.

Tb.

Gisp. 1.
2.
3.

T. basc.

Gr. cassa

Piat.

a tempo

6/p $\text{♩} = 52$

4/p

6/p

rit.

ten.

Blan - zi-flor et He-le-na, Blan - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa,

Blan - zi-flor et He-le-na, Blan - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa.

Pno. I

Pno. II

a tempo

6/p $\text{♩} = 52$

4/p

6/p

rit.

ten.

Viol. 1.
2.

Vle.

Vcl.

Cb.

all'acca

25. O Fortuna

Fortuna Imperatrix Mundi

Pesante

3/4 d. 60

poco string [141]

3/4 d. 120-132

1. Fl. 2. 3. *a2* *ff* *pp*

Ob. 1. 2. *a2* *ff* *pp*

Cor ing. *ff* *pp*

Clar. Mib. *ff* *pp*

Clar. Sib. 1. 2. *ff* *pp*

Bag. 1. 2. *a2* *ff* *pp*

C. fag. *ff* *pp*

Cor. Fa. 1. 3. 2. 4. *a2* *ff* *pp*

Tr. Sib. 1. 3. *ff* *pp*

Trbn. 1. 2. *ff* *pp*

Trbne. 3. Tb. *ff* *pp*

Timp. *ff* *pp*

Tamt. Piat. *ff* *pp*

Sopr. *ff* *pp*

C. alti *ff* *pp*

CORO *ff* *pp*

Ten. *ff* *pp*

Bassi *ff* *pp*

Pno. I *ff* *pp*

Pno. II *ff* *pp*

Viol. 1. 2. *ff* *pp*

Vle. *ff* *pp*

Vcl. *ff* *pp*

Cb. *ff* *pp*

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

3/4 d. 60 *poco string* [141] *3/4 d. 120-132*

3/4 d. 60 *poco string* [141] *3/4 d. 120-132*

3/4 d. 60 *poco string* [141] *3/4 d. 120-132*

pizz. *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

1. Fl.
2. Fl.
3. Fl.
Ob. 1. a 2
2. Ob.
Cor. ing.
Clar. Mib.
Clar. Sib. 1
2.
Fag. 1.
2.
C.-fag.

1. Cor.
3. Cor.
4. Cor.
Timp.
Piat.

142
CORO
aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat
aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat

Pno. I
Pno. II

142
Viol. 1.
Viol. 2.
Vie.
Vcl.
Cb.

1. Fl.

3. Fl.

Ob. 1. a2

2.

Cor. ing.

Clar. Sib.

1.

2.

Fag. 1.

2.

Cr. fag.

Cor. 1.

3.

2.

4.

Timp.

Tamt.

Solo

p

CORO

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

Pno. I

Pno. II

Viol. 1.

2.

Vle.

Vcl.

Cb.

143

Fl.

Ob. 1. 2.

Cor. ing.

Clar. Mi \flat

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 3. 2. 4.

Timp.

Tamt.

143

po - te - sta - tem dis - sol - vit ut gla - ci - em. Sors im - ma - nis

po - te - sta - tem dis - sol - vit ut gla - ci - em. Sors im - ma - nis

Pno. I *sempre pp*

Pno. II *sempre pp*

143 *sempre pp*

Viol. 1. 2.

Vle.

Vcl.

Cb.

144

1. Fl.
2. Fl.
3. Fl.
Ob. 2.
Cor. ing.
Clar. Mib.
Clar. Sib. 1.
2.
Fag. 1.
2.
C-fag.

1. Cor.
2. Cor.
3. Cor.
4. Cor.
Timp.
Tamt.

144

CORO

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

Pno. I
Pno. II

144

1. Viol.
2. Viol.
Vle.
Vcl.
Cb.

145

Fl. 1. 2. 3.

Ob. 1. 2. *a 2*

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

145

CORO

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

Pno. I

Pno. II

145

Viol. 1. 2.

Vle.

Vcl.

Cb.

1. Fl. 2. Fl. 3. Ob. 1. 2. Cor. ing. Clar. Mib. Clar. Sib. 1. 2. Fag. 1. 2. Cr-fag. Cor. 1. 3. 2. 4. Timp. Tamt.

This section of the score covers measures 146 to 150. It includes parts for Flutes (1, 2, 3), Oboes (1, 2), Cor Anglais, Clarinet in B-flat, Clarinet in Si-bémol (1, 2), Bassoons (1, 2), Contrabassoon, Cor Anglais (1, 3, 2, 4), Timpani, and Tam-tam. The woodwinds play melodic lines with various articulations, while the brass and percussion provide harmonic support.

CORO

et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum

et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum

The Chorus part (CORO) is shown in two staves, with lyrics in Italian. The lyrics are: "et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum". The music is in a simple, homophonic style.

Pno. I Pno. II

The Piano part consists of two staves, Pno. I and Pno. II. Both staves play a rhythmic accompaniment of eighth notes, providing a steady pulse for the other instruments.

1. Viol. 2. Vle. Vcl. Cb.

The String section includes Violins (1, 2), Viola, Violoncello, and Contrabasso. The Violins play a melodic line, while the other strings provide harmonic support with sustained notes and rhythmic patterns.

♩ = 144

1. Fl. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C. fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Timp.

Gr. cassa.

Tamt.

♩ = 144

CORO

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

martellatissimo

Pno. I

martellatissimo

Pno. II

♩ = 144

Viol. 1. 2.

Vle.

Vcl.

Cb.

f

1. Fl. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C. fag.

1. Cor. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3. Tb.

Temp.

Gr. cassa

This section of the score covers measures 147 to 150. It includes parts for Flutes (1, 2, 3), Oboes (1, 2), Cor Anglais, Clarinet in B-flat, Clarinet in Si-bémol (1, 2), Bassoons (1, 2), Contrabassoon, Cor (1, 2, 3, 4), Trombones (1, 2, 3), Trumpets (1, 2, 3), Trombones (1, 2), Trombone 3/Tuba, Timpani, and Grand Cassa. The woodwinds and brass play rhythmic patterns, while the percussion provides a steady beat.

CORO

et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus

et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus

The vocal score for the Chorus (CORO) spans measures 147 to 150. It features two parts of the chorus singing the Latin text: "et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus". The notation includes vocal staves with lyrics and musical notation.

Pno. I

Pno. II

1. Viol. 2.

Vle.

Vcl.

Cb.

This section of the score covers measures 147 to 150 for the string section. It includes parts for Violins (1, 2), Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with various articulations like staccato and accents.

148

1. Fl. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Timp.

Gr. cassa

Tamt.

149

CORO

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

Pno. I

Pno. II

149

Viol. 1. 2.

Vle.

Vcl.

Cb.

cresc. $\text{♩} = 160$

1. Fl.
2. Fl.
3. Fl.

Ob. 1.
2.

Cor. ing.

Clar. Mib

Clar. Sib 1.
2.

Fag. 1.
2.

C.-fag.

Cor. 1.
3.
2.
4.

Tr. 1.
2.
3.

Trbni. 1.
2.

Trbne. 3.
Tb.

Glsp.

Timp.

Gr. cassa
Tamt.

cresc. $\text{♩} = 160$

Piatti

CORO

ster - nit for - tem, me - cum om - nes plan - gi - tel!

ster - nit for - tem, me - cum om - nes plan - gi - tel!

ster - nit for - tem, me - cum om - nes plan - gi - tel!

ster - nit for - tem, me - cum om - nes plan - gi - tel!

Pno. I

Pno. II

cresc. $\text{♩} = 160$

1. Viol.
2.

Vie.

Vcl.

Cb.

div.

[150]

1. Fl. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

Trbn. 3. Tb.

Gisp.

Temp.

Piat.

Gr. cassa.

This section of the score covers measures 150 to 159. It includes parts for Flutes (1, 2, 3), Oboes (1, 2), Cor Anglais, Clarinets in B-flat and A, Bassoons (1, 2), Contrabassoon, Cor Anglais (1, 2, 3, 4), Trombones (1, 2, 3), Trumpets (1, 2, 3), Trombones (1, 2), Trombone 3/Tuba, Glockenspiel, Snare Drum, Cymbals, and Grand Cassa. The woodwinds and brass play rhythmic patterns, while the percussion provides a steady beat. A rehearsal mark [150] is at the beginning, and a key signature change to C major is indicated at the end of the section.

[150]

CORO

The Chorus part for measures 150-159. It features a vocal line with a melodic contour that rises and then falls, with lyrics written below the notes. The lyrics are: "Voi che sapete che cosa soffero".

Pno. I

Pno. II

The piano accompaniment for measures 150-159. Both Pianos I and II play a rhythmic pattern of eighth notes, with some chords and accidentals. The right hand has a more complex melodic line than the left hand.

[150]

Viol. 1. 2.

Vle.

Vcl.

Cb.

The string section for measures 150-159. Violins 1 and 2 play a rhythmic pattern of eighth notes. The Viola plays a similar pattern. The Violoncello and Contrabass play a more complex melodic line with many accidentals. A rehearsal mark [150] is at the beginning, and a key signature change to C major is indicated at the end of the section.